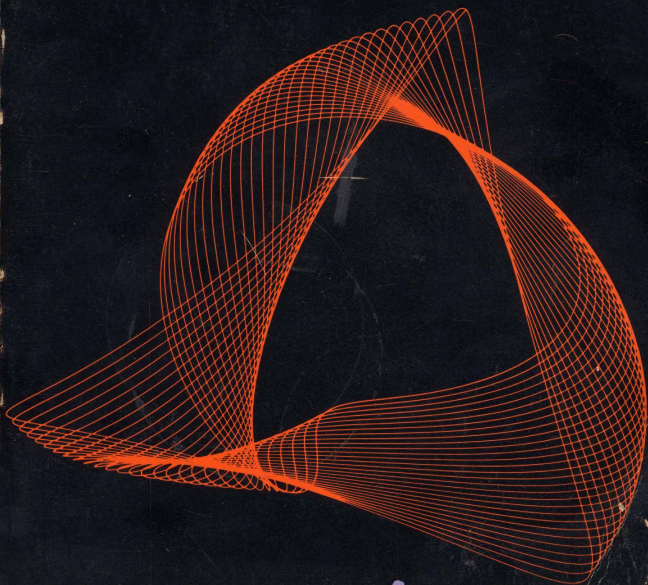


Repertoire International des Musiques Electroacoustiques  
International Electronic Music Catalog

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Electronic Music Review Nos. 2/3, April/July 1967





REYNOLD WEIDENAAR

# Répertoire International des Musiques Electroacoustiques International Electronic Music Catalog

compiled by Hugh Davies

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# COMPILER'S PREFACE

In 1962 the Groupe de Recherches Musicales published a survey of electronic music under the title "Répertoire International des Musiques Expérimentales" (hereafter referred to as RIME). The present catalog, originally intended as a new edition of this survey, has developed into a more comprehensive documentation, with slightly different presentation and contents.

RIME was primarily a collection of information sent in by the most prominent electronic music studios in existence in 1961. It consisted of a list of the compositions produced in each studio, lists of studio equipment, a bibliography, a discography and the addresses of the studios. In addition to the eighteen actually listed, at least two further studios were invited to participate, but did not send in their contributions in time for inclusion; a few compositions (mostly from Scandinavian countries), though not requested, were — almost by chance — also included. The information received from the various studios was arranged into the chosen format of presentation with a minimum of alterations.

In this new "Répertoire" the approach has been different, although it is basically a logical extension of the implications of RIME. The difficulty of selecting the studios to be included (a far greater problem in 1967 than in 1961) has been avoided by including every single composition that could be traced. The lack of standardization and the comparative incompleteness of many of the entries in RIME have been met by entrusting all the compiling and editing of the information to one person. From the start it was clear that this catalog would be much larger than RIME. It was decided to omit two of the sections originally featured in order to concentrate on the others; a comprehensive list of the equipment used in every studio and bibliographical references, if they were treated in as much detail as the rest of the catalog, would triple the size of the final publication. Most studios contain only standard equipment: items of particular interest are listed in the Synthesizers appendix. Several comprehensive bibliographies on electronic music have been prepared and/or published, mainly in the USA and Canada. In the place of these two sections various shorter appendices have been added, which more fully define special features of many compositions, as well as a much more extensive discography and a list of tapes that are available from sources other than the studios in which they were produced. One further difference from RIME is in the role of the compiler: with so much information to be listed, a standardized presentation was essential, entailing considerable editing if, for example, very different indications were received from a studio and from a composer concerning the same composition.

These adjustments in the scope of the catalog are also reflected in the title; "musique expérimentale" (the successor to "musique concrète") describes a particular approach to composition rather than the whole medium of elec-

tronic music, and, strictly speaking, could not be applied to several of the compositions that were listed in RIME. "Musique électroacoustique", the term with the widest meaning in French, has been substituted, and "electronic music" chosen as its English equivalent. In most other countries a direct translation of one of these two terms is used. In compiling the catalog, no distinction has been made between the different types of sound material (such as described by "electronic", "concrète" or "tape" music, etc.): descriptions of works by their composers as fitting into a particular category are too subjective to have been adopted (unless they form part of a title), and no longer hold the relevance that they did ten years ago.

The aim of this new catalog is to document all the electronic music ever composed in the almost twenty years since composers first began to work in this medium. Naturally, it could never be possible to reach 100% completeness: many electronic compositions have been produced on a minimal amount of equipment, and much background music, particularly for films, radio, TV and commercials, has been produced anonymously by organizations which have not been traced in the very extensive research undertaken in preparing the catalog; in these respects it is rather less than complete, but, it is hoped, at least representative. The only restriction has been the decision not to include sound effects, such as montages made in school classrooms, for amateur tape recording competitions, mood music, effects for film, radio, and TV, and other similar applications which do not really come under the heading of musical composition. Quite a considerable amount of work has been done in this field, in some cases by actual electronic music studios. A small amount of such work was listed in RIME (as well as a small handful of compositions which were purely instrumental music), and these pieces have now been omitted. In addition, some composers and studios have withheld details of less interesting compositions (although some pieces have been added — and not always unimportant ones — to almost all the studio lists printed in RIME). Whenever possible, a note has been appended to show what proportion of a studio's total output has been listed (thus, in addition to the nearly 5000 compositions actually listed, the notes indicate the existence of some 2500 more). In some cases, at special request, such a note has been substituted for details of compositions already discovered.

The presentation of the catalog is designed to be of maximum clarity and usefulness for all possible reference purposes. Thus a program planner can see at a glance what works can be included in a public or broadcast concert; the development of each studio is clearly outlined; the complete activity of individual composers is less easy to trace quickly, due to the fact that a considerable proportion of composers have worked in more than one studio, but few are to be found under more than three studios (as can quickly be seen by reference to the Index of Composers), and, whenever possible, cross-references have been given between studios. Study of activity in individual countries shows particular characteristics which reflect cultural, social and even political situations. Detailed analysis of such features in



appendices would only have been practical with computerized preparation of the catalog (which was proposed and investigated too late to have been adopted): this would also have provided a catalog number for every composition, and would have simplified much of the reference work.

The appendices are designed to highlight certain important aspects of electronic music, and are the result of one of the main aims in compiling this catalog: by showing how widespread electronic music has become — in the sense that it has already found its way into every imaginable aspect and application of music — it is hoped to demonstrate that it should no longer be necessary to isolate it from the rest of musical activity. Paradoxically, this can best be done by presenting it in isolation, once and for all. With the present rapid growth of interest in the medium (witness all the new studios listed as "under construction", which is certainly not a complete listing, particularly for the USA), such a complete catalog will never again be possible. Extrapolation of recent developments shows that in five years' time electronic music will be much more widespread, and the day when every other music school, college and university music department in the USA possesses a studio may not be very far off (the increase of the number of compositions in the present catalog by a factor of ten over that of RIME, however, somewhat exaggerates the picture: only two-thirds of the works listed here were composed since the end of 1961).

Another important aspect that has come to the fore only since RIME was published is "live electronic" music, in which equipment from (or normally found in) an electronic music studio is operated or performed in a concert, either to produce sound or to transform music performed instrumentally. Increased use of computers and music synthesizers as well as great improvements in equipment (reduction in size and cost, and increases in suitability) make it impossible to avoid documenting the influence of technological developments on music, as in every other aspect of life in the twentieth century. Similarly, other arts have also become involved in such influences, which have tended to bring the arts much closer together: poetry, painting and sculpture (especially with the addition of the parameter of time — and thus "performance" — introduced by kinetic art), as well as the other branches of music, jazz and popular music, each have an appendix in the present catalog, and many of the composers listed here are also active in another art. Some are responsible for both aspects of a particular composition, such as music and choreography for a ballet, or text and music for a radio play. This is indicated in a particular way, as described in the Explanation of the Catalog. Indications have been given when a composer already listed has contributed in some way to a work by another composer: it has not, however, been practical to include details of the authorship of texts for plays and operas, film directors, etc., even when this shows a development as interesting as the cartoon films of Jan Lenica (for whose films electronic music was first composed in Warsaw, later on in Munich, and more recently in Paris).

Poetry in particular receives special consideration, as it also deals primarily with sound; in recent years there has also been an increased emphasis on its performance. Several poets have collaborated with composers or studio technicians, others have evolved a different, less formal approach to using tape — such as the long lists of French tape poetry. What is perhaps surprising is that many poets work with vocal sounds such as breathing, and often use no words at all, as opposed to most of the musical compositions that are based on vocal sounds. The two overlap to a considerable extent, and only the compositional treatment distinguishes the poet's work from that of a composer. Some of the poets who work with tape no longer even consider themselves "poets".

The original closing date for inclusion of compositions was set for the end of 1966: due to the considerable increase in the size and scope of the catalog over the initial estimate, some of the works listed were composed between January and April 1967. Whenever possible, works in progress have been listed.

I would like to take the opportunity of thanking the very large number of people who have helped me in preparing this catalog. First of all, the Groupe de Recherches Musicales and its director François Bayle, who commissioned it, and enabled me to work on it in Paris for three months. Secondly, the Independent Electronic Music Center and its director Reynold Weidenaar, for a continuous exchange of information over a whole year, and for taking on the difficult task of arranging the publication of the catalog. The two people who have devoted the most time to helping me over a period of a year are Mr. and Mrs. Henri Chiarucci, of the Groupe de Recherches Musicales. Federica Chiarucci was an invaluable secretary and assistant during six months in Paris and Trumansburg; in addition, much of the preparation of the lists of French compositions was done by her. She and her husband also did important on-the-spot research in New York and Rome before my stay in Paris. Henri Chiarucci concerned himself with every aspect of my work in Paris, taking a personal interest in its progress, thinking up innumerable ways of finding new information, and coping with the administrative side. Finally, Yael Gani of the Independent Electronic Music Center, who typed most of the final catalog.

I would also like to thank everyone who has provided information for this new "Répertoire"; they are far too numerous to be mentioned individually. Most of them are represented in the catalog as composers. It was impossible to write to everyone to thank them for the information that they sent, and I hope they will excuse me if I do so only now. Many people went to a great deal of trouble in gathering information and informing me of other composers of electronic music in their own countries; others gave me considerable time in personal meetings in several Western European countries and in New York City. A further apology is due to those studios and composers from whom no reply was received (duly indicated in the catalog): all the details of their work that I have discovered are listed without their confirmation or approv-

al. I believe that this is preferable to omitting them and their work altogether. The larger studios from which no information was received were written to at least twice, and also received a copy of their listings as printed here. A final apology goes to the small number of composers whose compositions turned out to have used tape only for replaying pre-recorded instrumental music, and are thus excluded from the catalog: such an application of tape is fairly common, and is generally used either to duplicate a live instrumental group or to play music recorded during the first part of a performance back during the second part. In some cases the results could never be achieved without employing tape: two interesting examples worthy of mention are Paul Arma's "Improvisation précédée et suivie de ses variations" (1954), in which a tape recording of an orchestra is played backwards against a live performance by the same orchestra, and Earle Brown's "Music for the Stadler Gallery" (1964), in which a four-track tape recording of instrumental music is continuously replayed with the four tracks increasingly out of phase (the total duration is 30 days). Other similar works allow for a possible manipulation of instrumental music: these are listed in the catalog under Optional Electronic Realizations, together with Unrealized Scores of Electronic Music. All the works whose realization requires manipulation by or of electronic equipment have been listed in the main part of the catalog, and it is this manipulation which has been taken as the yardstick for inclusion of a composition, whether on tape or directly in live performance.

Hugh Davies

London, September 1967

# AVANT-PROPOS DU COMPILATEUR

En 1962 paraissait le premier catalogue général de musique électroacoustique: c'était le Répertoire international des musiques expérimentales, préparé et publié par le Groupe de recherches musicales de l'ORTF. Le présent ouvrage, conçu à l'origine comme devant être une édition revue de ce Répertoire, contient en effet une documentation mise à jour, donc nécessairement plus volumineuse que celle de 1962. De plus, la conception en a été considérablement élargie.

Le Répertoire était essentiellement consacré aux studios de musique électroacoustique les plus marquants en 1962. Il présentait pour chacun d'eux une liste chronologique des oeuvres, séparées en "musiques pures" et "musiques appliquées", une description des équipements, une bibliographie, une discographie. Vingt studios avaient été sollicités; dix-huit avaient communiqué à temps les renseignements nécessaires. D'autre part, quelques oeuvres composées dans des studios non sollicités étaient signalées.

\* \* \*

Les travaux de préparation du présent Catalogue montrèrent vite que l'on ne pouvait s'en tenir à la conception du Répertoire.

Le terme "musique expérimentale", se rapportant à une attitude d'esprit et lié à une doctrine particulière, a été remplacé par celui, plus objectif, de musique électroacoustique, qui désigne simplement un ensemble de moyens et couvre par conséquent un domaine plus vaste: celui de toutes les musiques comportant soit dans leur composition, soit dans leur exécution, la manipulation d'un appareillage électroacoustique, et en particulier celle de la bande magnétique. (A "musique électroacoustique" correspond dans ce Catalogue l'expression anglaise consacrée et à peu près équivalente: "electronic music".) Il est bon de savoir que les termes français "électronique" et "concret" marquaient, au début des musiques électroacoustiques, des préférences doctrinales pour des compositions employant respectivement, les uns des sons d'origine électronique, les autres des sons d'origine acoustique enregistrés. Aujourd'hui, une telle distinction est bien estompée et ne peut plus servir de critère descriptif; c'est pourquoi ces termes n'apparaissent dans le présent Catalogue que lorsqu'ils font partie intégrante des titres des oeuvres. Enfin la distinction entre musique pure et musique appliquée, jugée trop systématique, a été abandonnée: nous ne présentons donc qu'une seule liste d'oeuvres dans ce Catalogue, et non deux comme dans l'ancien Répertoire.

\* \* \*

Il était encore possible en 1962 de donner un tableau à peu près fidèle de la musique électroacoustique en sélectionnant les oeuvres des studios les plus représentatifs. Une telle méthode serait aujourd'hui difficilement applicable sans risque d'arbitraire, et le présent Catalogue s'est efforcé de réperto-



rier toute la musique électroacoustique depuis ses origines jusqu'à l'heure actuelle (1).

Entreprise limitée cependant, ne serait-ce que du fait qu'un certain délai s'est obligatoirement écoulé entre la préparation du Catalogue et sa parution, délai pendant lequel de nouvelles oeuvres ont vu le jour, et de nouveaux studios (parmi ceux signalés comme étant en cours d'installation) sont entrés en service — notamment aux USA où le rythme de création des studios est très élevé.

Par ailleurs, certaines oeuvres n'ont pas été signalées, soit à la demande des auteurs ou des studios (oeuvres détruites ou jugées trop peu importantes), soit à notre initiative, lorsqu'il nous a semblé qu'elles n'avaient pas de plein droit leur place dans ce Catalogue. Ainsi n'ont pas été mentionnées: les productions entrant dans la catégorie de l'effet sonore (bruitages, travaux pratiques de classe, montages amateurs pour des concours d'enregistrement, musiques d'ambiance, effets spéciaux pour la radio et la télévision, etc.); les oeuvres dans lesquelles la bande magnétique n'a servi qu'à la superposition de plusieurs exécutions instrumentales successives (cas assez fréquent); les oeuvres dans lesquelles l'usage de la bande, bien qu'aboutissant à un résultat impossible à atteindre par les moyens habituels, ne comporte cependant aucune manipulation électroacoustique. (Nous pensons par exemple à l'"Improvisation suivie de ses variations" (1954) de Paul Arma, où une exécution orchestrale est superposée à un enregistrement du même orchestre passé à l'envers, ou à "Music for the Stadler Gallery" (1964) d'Earle Brown, où un enregistrement quadripiste est repris sans cesse, les quatre pistes étant de plus en plus décalées les unes par rapport aux autres.) Nous nous sommes cependant efforcés dans la mesure du possible de donner pour chaque studio la proportion approximative entre les oeuvres répertoriées ici et la production totale du studio, signalant ainsi l'existence d'environ 2.500 productions à côté des quelque 5.000 oeuvres effectivement mentionnées dans ce Catalogue.

Enfin la provenance d'un certain nombre d'oeuvres est restée impossible à identifier malgré l'étendue de nos recherches: il s'agit le plus souvent d'oeuvres destinées à servir de fond sonore à la radio, à la télévision ou au cinéma, et qui ont été produites de façon anonyme au sein d'institutions ou d'organismes disparus ensuite sans laisser de trace. De telles oeuvres n'ont évidemment pas pu être citées.

D'autre part, l'information dont nous disposions au sujet de certaines oeuvres et de certains studios n'a pas fait l'objet d'une confirmation formelle de la part des intéressés; ces cas sont tous signalés, et les renseignements corres-

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(1) La date limite, originellement fixée à décembre 1966, a pu dans certains cas être reculée, permettant ainsi d'inclure des oeuvres composées entre janvier et avril 1967.

pondants sont donnés sous toutes réserves.

\* \* \*

En 1962, bien des oeuvres "concrètes" ou "électroniques" se voulaient encore résolument novatrices par rapport aux usages de l'art traditionnel, et la frontière entre ce qui était électroacoustique et ce qui ne l'était pas apparaissait assez nettement. Aujourd'hui, on ne peut plus parler de frontière, étant donné le nombre grandissant des oeuvres où les manipulations électroacoustiques sont associées aux procédés traditionnels. Il a donc fallu dans le présent Catalogue diversifier et développer la présentation des oeuvres par rapport à celle de l'ancien Répertoire: nous avons dû prévoir un certain nombre d'indications, de notes, d'annexes explicatives, afin de rendre compte au mieux de tous cas possibles. De telles précisions étaient d'autant plus nécessaires que les ressources de l'électroacoustique se sont elles-mêmes multipliées, non seulement avec les progrès dus à la réduction des prix et des encombrements des appareillages, mais aussi avec l'apparition et le développement de la musique de synthétiseurs ou d'ordinateurs, ainsi qu'avec l'usage des manipulations "en direct" sur la scène, qu'il s'agisse de faire entendre directement des sons d'origine électroacoustique, ou de diffuser des sons exécutés sur des instruments après transformation par des procédés électroacoustiques.

\* \* \*

Nous avons enfin estimé nécessaire, à une époque où disparaissent les cloisons traditionnelles entre les disciplines artistiques et où se multiplient les genres, de conserver des annexes spéciales: Poésie, Sculpture, Peinture, à diverses formes d'alliance entre la musique électroacoustique et d'autres arts, formes dont il nous semble que l'importance déjà notable ne peut que croître encore dans l'avenir. Que l'on pense, par exemple, à l'"art cinétique" où l'évolution de formes matérielles est souvent liée à un fond sonore. La poésie, de son côté, a marqué ces dernières années une tendance, semblable à celle de la musique, à associer l'interprète au travail de création proprement dit; elle la rejoint pratiquement dans certaines oeuvres utilisant le souffle ou les sons vocaux, et dont il est difficile de dire au premier abord s'il s'agit d'un poème ou d'une composition électroacoustique; du reste, certains poètes qui utilisent la bande magnétique pour des effets de ce genre ne se considèrent plus comme des poètes à proprement parler.

Signalons encore, à côté d'une Discographie évidemment fort augmentée depuis 1962, l'annexe Bande fournissant des renseignements sur la commercialisation éventuelle des enregistrements, et les annexes Précurseurs, Musique de variétés, Jazz, contenant des indications supplémentaires sur certaines oeuvres dont l'inspiration se situe aux frontières de la musique électroacoustique.

Dans le Répertoire de 1962, il était encore possible de rechercher toutes les

oeuvres d'un même auteur en parcourant des listes relativement restreintes. Un tel travail serait nettement moins aisé dans le présent Catalogue, où sont citées environ dix fois plus d'oeuvres que dans le Répertoire; c'est pourquoi nous avons établi une Table des compositeurs comportant des références à la liste des oeuvres de façon à faciliter les recherches concernant la production de tel ou tel auteur.

En revanche, l'établissement d'une bibliographie, qui aurait été bien plus importante que celle de 1962, ne nous a pas semblé souhaitable dans un ouvrage déjà assez fourni et dont l'ambition principale est de présenter une liste de compositions musicales. De plus, il existe actuellement des ouvrages bibliographiques très complets, publiés notamment aux USA et au Canada. De même l'appareillage, qui était détaillé pour chacun des 18 studios mentionnés dans le Répertoire, n'a pas été décrit dans ce Catalogue; il tend d'ailleurs à devenir partout à peu près le même, à l'exception de quelques prototypes, que nous avons signalés soit en regard des compositions qu'ils ont techniquement suscitées, soit dans l'annexe Synthétiseurs consacrée aux synthétiseurs et autres appareils spéciaux.

\* \* \*

Nous aimerions en terminant remercier ceux qui, à divers titres, ont contribué à la réalisation de ce Catalogue: François Bayle, responsable du Groupe de recherches musicales de l'ORTF, grâce à qui une partie importante du travail a pu être menée à bien à Paris; Reynold Weidenaar, directeur de l'Independent Electronic Music Center, avec lequel nous avons eu des contacts constants pendant un an, et qui s'est chargé de la difficile tâche matérielle de l'édition; Fédérica et Henri Chiarucci, pour leur inlassable travail de documentation et de secrétariat; Yael Gani, dont l'aide a été précieuse pour la mise au point définitive du manuscrit; enfin, tous ceux, trop nombreux pour que nous puissions les nommer ici, qui, des studios du monde entier, nous ont communiqué les renseignements contenus dans cet ouvrage.

Hugh Davies  
London, septembre 1967

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# EXPLANATION OF THE CATALOG OF COMPOSITIONS

Countries are given in their native languages, arranged alphabetically. A list of these, with English and French equivalents, is included in the Contents.

Studios are arranged alphabetically by city in each country, except for countries that are divided into states or provinces (Australia, Canada, United Kingdom, United States of America, Union of Soviet Socialist Republics). All compositions are listed under the studio used in their production; when a studio has no title, the name of the owner is given.

Studios are divided into four categories:

- PO permanent official
- PP permanent private
- io improvised official
- ip improvised private

"Improvised" equipment is normally used for other purposes (such as in a radio station or recording studio), and is collected together into a "studio" just for the realization of a particular composition: if a studio consists of only the barest minimum of equipment (such as one microphone and one tape recorder), it has been designated as improvised. Sometimes two or more composers are listed under an io studio; this is only for convenience, and there is often no continuity of work as there would be in a permanent studio.

When the studio category is followed by a date, this indicates the year in which the studio was founded; when another date precedes this in parenthesis, activity in electronic music started in the earlier year in an "improvised" way, which led up to the studio's "permanent" foundation in the later year. In some cases, particularly with PP studios, the first activity consisted only of experimental work, and no actual compositions were produced until later.

When a studio has been listed as PP or ip but is sponsored by an organization, it means that a composer has set up his own studio in space provided by the organization, or that the organization (such as some film studios) is very small and privately owned.

Concert works listed under permanent studios are available on request from the studios. All exceptions to this are indicated in the Notes column: withdrawn, not in archive, not in official list (added by the compiler, and thus not necessarily available from the studio). Conditions and fees for obtaining tapes vary from one studio to another. Tapes are generally not available for private use. The simplest method of obtaining a tape is between two studios, particularly when each is sponsored by a radio station. Tapes from permanent studios that no longer exist are usually available from another studio, as is the case in The Netherlands. Works produced on improvised equipment are sometimes available, either through a permanent studio or

from the owner of the equipment used. No addresses for improvised studios are listed in the Directory of Permanent Studios, but most of the composers' addresses can be obtained from the Independent Electronic Music Center or the Groupe de Recherches Musicales. Apart from concert music, other compositions are not generally available, except under certain conditions (e.g., music for ballets). The Tapes appendix gives details of works for which a tape can also be hired — or in a few cases, bought — from a music publisher or other organization: these are mostly concert works with instruments and operas that include tape sections.

General notes, references to appendices, etc., follow the studio's title and category.

The studio lists are divided into eight columns; the following explanatory notes should be read for a full understanding of the way in which compositions have been listed.

### Composer

Some composers listed in the catalog have the same surnames as, but no connection with, the earlier composers Byrd, Clementi, Novák, Schütz; initials have been added only to identical (or easily confusable) names. When two or more composers have collaborated on a composition (which is much more frequent than in instrumental music), their names have been listed in alphabetical order. Sometimes this is contrary to the way in which they were furnished, particularly when the collaboration was between a composer and a technician (unfortunately, technicians are not usually credited, although their contribution is often equal to that of the composers, and many of them also appear as composers in their own right. Since no studios indicate the technical assistants for any compositions, it has not been possible to do so in the catalog).

### Title

Compositions are listed chronologically. Where such an order was not indicated by composers or studios, one was made on the basis of all available information, such as dates of first performances. No separation into "pure" and "applied" music has been made, since the specific purpose of each work has been clearly indicated in the Function column.

Translations, when possible, have been given in parentheses for difficult titles, mainly in Slavic languages. When the original title is not known, a translation has been given in quotation marks ("....").

Titles of compositions have been given in expanded spacing (in the case of theater music the title of the play has been given, rather than: Music for

"...."). When there is no proper title, but only a description of the work's function, this is given in conventional spacing. Translations, instrumentation of compositions and parenthetical notes (such as work in progress) are also in conventional spacing.

When individual composers have sent details that differ from those sent by the studio in which the work was composed, a balance between the two has been found. In most cases a studio is unaware of the possible different versions of a composition, or did not consider them of sufficient interest for inclusion.

The virgule (/) is used to indicate two or more equally valid versions of a composition, in which the tape part remains identical. Different versions of a tape part are indicated by the different durations of the versions. Film versions (where the film uses an existing composition) have been listed in parentheses after the title of the original composition.

## Function

This column is divided into three sections. On the left side are indications of all works intended for concert performance. The other two sections indicate different types of "applied" music: in the center are various types of "live" applied music, on the right side "recorded" ("canned") applied music. Each function is represented by an abbreviation, chosen for maximum intelligibility in as many languages as possible:

C = concert (tape alone)	O = opera B = ballet	F = film R = radio
C+ = concert (tape with instruments and/or voices)	Th = theater MT = musical theater	TV = television D = disc
C* = concert (live electronic)	Sn = sonorization	In = interval signal St = study

C\* involves live performance of electronic equipment in combination with instrumental performance, without tape (when tape is used in addition to live electronic performance, a composition is listed as C+). Whenever possible the equipment used has been described as part of the work's instrumentation.

Q invariably involves live performance with the tape. In most cases the tape is a short passage used during an otherwise conventional opera. In the few cases where the electronic music forms the main musical basis of an opera, the singers and instruments have been specified.

B is invariably for tape alone, unless instruments are indicated in the work's instrumentation. Dancers are also used in some works from other categories

(C+, C\*, MT, O), in which case they are listed with the other performers.

For the remaining categories of applied music it has generally not been possible to indicate when instruments are used in combination with tape (in some cases the instrumental music has been composed by a different composer, and is of no relevance in the present context).

Th indicates music for a stage play.

MT covers a wide range between operas/ballets/plays and happenings. A closer definition of individual works has been given when possible. Some MT compositions could also be performed in a concert.

Sn indicates music composed as background for an exhibition (painting, sculpture, industrial or commercial demonstration, etc.), or as background to a poetry recital. When the electronic music is used in a more integral way than as background, further details are given in the appropriate appendix (indicated in the Appendix column).

E is used for compositions which are produced for a film, and are recorded on the film soundtrack (except for films which have the music on 2 or 4 track tape). When film is used as part of a predominantly musical or theatrical work, it is indicated only as part of the instrumentation.

R generally refers to radio plays, but also to other compositions, such as some of the winners of the Prix Italia, which are not intended for concert performance.

D basically applies to works composed for records. Since all records are indicated in an Appendix column, this category has been expanded to include "pure" music which is not intended for concert performance (such as the compositions of Tod Dockstader; and the works by Ivor Darreg, designated for "home living-room" use), but which may be programmed in a broadcast concert — and is generally available on disc or tape; also for short works in a popular style whose length and form is that of recorded popular music.

ln has been used to denote: station identification signals, signature tunes, short interludes and commercials — primarily for R and TV (indicated in parentheses after the title).

St indicates experimental study (also works composed during courses, such as those held by the Groupe de Recherches Musicales and the Studio voor Elektronische Muziek in Utrecht), which are not intended for concert performance. Some studies, however, have been recorded on disc.

Sometimes a work has been placed in two categories, with one of two signs between them. The virgule (/) is used to mean alternative versions (used in the same way for titles, durations and number of tracks), and the hyphen



(-) to mean in between (also for dates, durations and number of tracks). Thus B / F indicates music that has been used for a ballet and also for a film (generally the film soundtrack would later be used for a ballet); B - F indicates a film on ballet or a film of a ballet (generally the ballet would have been performed only for the film); B / TV (like O / TV) is short for B / B - TV, a ballet which has also been shown on television (generally on television originally, and later adapted for the theater).

Bb, Ff, Rr: the composer of the electronic music also made the film (Ff), choreographed the ballet — and in some cases danced in it (Bb), wrote the script as well as the music of a radio work (Rr). Other examples of composers working in other media are indicated in titles, studio notes, and in the appendices on Poetry, Painting, and Sculpture.

## Date

With some works, particularly operas, the date of the realization of the electronic music is followed by a second date in parentheses. This indicates when the work was composed, often completed more than a year before the tape was realized. In some other compositions the date of the tape realization is followed by a date in parentheses that refers to the composition of the score of the electronic music. When a work has been slightly revised, but not enough to constitute a new version, the date of the revision is added below the original date with "rev".

## Duration

Whenever possible the duration has been given to the nearest second. If no seconds are given, the timing is approximate. Durations in parentheses after the actual duration indicate the total duration of the work in which electronic music occurs (film, opera, instrumental work with short tape passages, etc.). When the actual duration of the tape was unobtainable, only the total duration has been given; in the case of very long durations, as with a film or a play, the electronic part rarely runs continuously throughout. In some works the electronic music contribution is comparatively insignificant, and may not even be acknowledged in, for example, film credits.

If a work exists in two alternative versions with an identical title, and the difference is merely one of duration, the two durations are given with (/) in between them, the longer duration first. When the duration of a work is variable, one of three indications is given. If there is a maximum and minimum duration specified, then the two are given with (-) between, the shorter first. If either the maximum or the minimum duration is specified, this is prefaced by "ind, max" or "ind, min" respectively ("ind" stands for indeterminate). When no duration is specified, only "ind" is marked. If this latter is produced by tape loops, "loops" ("boucles") is added in paren-

theses. When "ind" is followed by a duration in parentheses, this represents an average duration, e.g., that of the first performance.

Occasionally two sections of a work have been given with individual durations, without individual titles: the two durations are separated by (+).

### Tracks

4 track tapes are almost invariably also available in 2 or 1 track copies, and 2 track tapes also in 1 track copies. Most European 4 track tapes are not playable on American 4 track tape recorders, and vice versa; 2 track is internationally standard. Any other alternative track versions are listed, separated by (/).

When two or more tapes are used simultaneously in a composition, this has been indicated as follows: 2x1 (two 1 track tapes), 2+1 (one 2 track and one 1 track), 4x2 (four 2 track), 2x4 (two 4 track). When the number of tapes is variable, either the maximum and minimum number of tapes is given, separated by (-), with the minimum first (1 - 6 x 1), or "ind" is marked. When the original track specifications have later been modified, the original is given first, in parentheses: (4x1) 4.

For live electronic music, the number of loudspeaker channels is given with the abbreviation "ch"; when tape and live electronic performance are combined, the number of tape tracks is followed by "tr" (since this hardly occurs at all in French-speaking countries, "tr" and "ch" have been used throughout the catalog). Sometimes the same loudspeakers are used for both, in which case only the tape tracks are given.

Some tape works are intended for performance over a large number of loudspeakers whenever possible, and not the usual one loudspeaker or loudspeaker group per tape track. On a few occasions this number has been extremely large: the VORTEX performances in San Francisco were given with 36, sometimes 40 loudspeakers; "Poésie pour Pouvoir" of Pierre Boulez used 84 loudspeakers in its first and so far only performance; and the Philips Pavilion at the Brussels World's Fair in 1958 contained a total of 425 loudspeakers for the diffusion of Edgard Varèse's "Poème électronique" (and Iannis Xenakis' "Concret P.H.").

### Appendices

Like the Function column, the Appendices column is divided into three sections, for "Disc", "Tape" and "Others".

Disc gives references to compositions on records. This consists of three letters (occasionally two) which are an abbreviation of the name of the record

company. The abbreviations are arranged in alphabetical order in the Discography.

Tape uses a similar method of reference as "Disc": it actually refers to music publishers and other distributors, from whom scores as well as tapes are available. Complete details are given in the appendix as to whether tape, score or both are available, and whether they are on hire or for sale.

Others indicates the seven other appendices which contain further details of particular aspects of certain compositions. Additional references to these appendices (as well as to "Disc" and "Tape") are also to be found in the notes that follow the studio headings. The seven aspects are:

Jaz jazz  
 Pnt painting  
 Poe poetry  
 Pop popular music  
 Pre precursors (of tape techniques)  
 Scu sculpture  
 Syn synthesizers (computers, etc.)

These abbreviations have been chosen for maximum intelligibility in as many languages as possible.

## Notes

These are mostly comments about the availability of particular compositions: "withdrawn", "not in archive", "not in official list", "studio uncertain". "E.M.?" indicates that a work may perhaps not contain electronic music.

Works produced in two or more studios are indicated by three abbreviations:

mat material  
 rln realization  
 rev revision

The most common is "rln" in both of the studios, otherwise one studio will be "rln" and the other either "mat" or "rev". Since the note under one studio refers to the contribution made by the other studio, the complete picture can only be seen by looking up a composition under both studios (the quickest method is generally to refer to the Index of Composers to find the numbers of the other pages in the catalog on which the composer in question appears).

Live electronic works often use graphic scores, leaving much of the interpretation to the performer. This requires a rather different mentality from that of the traditionally trained performer, particularly in that he is required to operate electronic equipment. A survey of such compositions shows that nearly all of the performers of electronic equipment in live electronic compositions so far also appear in this catalog as composers of electronic music on tape. This interesting phenomenon has been documented by

listing these performers in the Notes column, preceded by "p" (performer). When the score is one which does not necessarily require an electronic realization, such as many scores by John Cage, the interpreters are listed in the Composer's column, since it is their realization which is being listed rather than the original composition.

# REMARQUES GENERALES CONCERNANT LA LISTE DES OEUVRES

## I. CLASSEMENT GEOGRAPHIQUE

Toutes les oeuvres de musique électroacoustique apparaissant dans ce catalogue sont rattachées à leurs studios d'origine. Ces studios sont regroupés par villes et classés, pour chaque ville, par ordre alphabétique; les studios n'ayant pas de raison sociale figurent sous le nom de leur propriétaire. A leur tour les villes sont regroupées par pays, sauf dans le cas des pays suivants: Australie, Canada, Royaume-Uni, U.R.S.S., U.S.A., où elles sont d'abord regroupées par provinces ou Etats. L'ensemble du classement géographique est fait par ordre alphabétique, tous les noms étant donnés dans la langue originale.

Une table des correspondances entre les noms de pays et leurs équivalents français et anglais précède la liste des oeuvres.

## II. RENSEIGNEMENTS SUR LES STUDIOS

### Catégories de studios

Les studios sont divisés en quatre catégories:

PO: permanent officiel

PP: permanent privé

io: improvisé officiel

ip: improvisé privé

1) Studios "permanents": dans un studio "permanent" l'équipement est spécialement conçu et continuellement utilisé pour la composition de musique électroacoustique.

2) Studios "improvisés": on entend par là un ensemble d'appareils normalement utilisés à d'autres fins (par exemple, la radiodiffusion ou l'enregistrement) et qui n'ont été rassemblés qu'exceptionnellement pour la composition d'une oeuvre de musique électroacoustique. Sont également englobés dans cette catégorie les studios qui ne disposent que d'un équipement minimum (par exemple, un micro et un magnétophone). On remarquera d'autre part que plusieurs compositeurs peuvent avoir travaillé dans le même studio "io", sans pour cela en faire un studio "permanent".

3) Lorsqu'un studio apparaît comme "privé", bien que soutenu par une institution ou un organisme, c'est qu'il s'agit soit d'une institution ou d'un organisme privés et aux moyens modestes, soit d'un local prêté à un compositeur par une institution ou un organisme pour l'installation d'un studio privé.

### Date de fondation des studios

L'indication d'année qui suit celle de la catégorie du studio, correspond à la date de fondation de ce studio. Dans le cas de studios "permanents", cette date de fondation peut être précédée d'une autre, placée entre parenthèses: il s'agit alors du début de l'activité "improvisée" ayant précédé l'activité "permanente" du studio. Souvent cette première activité n'a conduit qu'à des essais ou des recherches n'ayant pas débouché sur la composition musicale proprement dite.

### Autres renseignements concernant les studios

Les noms des studios et l'indication de leur catégorie sont généralement suivis de notes, références à la "Discographie" et aux annexes, etc.

## III. DISPONIBILITE DES BANDES

On peut, en principe, se procurer les bandes des oeuvres de concert réalisées dans les studios "permanents" en s'adressant aux studios eux-mêmes, exception faite pour les oeuvres éventuellement retirées des catalogues officiels de ces studios ou absentes de leurs archives, et que le présent Catalogue mentionne alors à titre historique; ces exceptions sont signalées en note.

D'une façon générale, les studios communiquent les bandes à d'autres studios, et non pas à des utilisateurs privés. La distribution des bandes, provenant d'un studio "permanent" ayant cessé ses activités, est le plus souvent reprise par un autre studio. Les oeuvres composées avec un équipement "improvisé" peuvent parfois être distribuées par un studio "permanent" ou par le propriétaire de l'équipement lui-même. Les oeuvres, autres que celles destinées au concert, ne sont pas disponibles sauf exception (par exemple, certaines musiques de ballet). Les conditions et tarifs d'utilisation des bandes varient considérablement d'un studio à l'autre.

Par ailleurs, certaines bandes peuvent être louées ou achetées chez les éditeurs de musique ou dans d'autres organisations: il s'agit en général d'oeuvres de concert pour bande et instruments, ou d'opéras comprenant des passages avec bande. On trouvera les indications correspondantes dans l'annexe "Bandes".

Les adresses des studios "improvisés" ne sont pas données dans le présent Répertoire, mais la plupart d'entre elles peuvent être obtenues auprès du Groupe de Recherches Musicales (Paris) ou de l'Independent Electronic Music Center (Trumansburg, New York).

## IV. PRESENTATION DE LA LISTE DES OEUVRES

La liste des oeuvres est chronologique.

La date de composition de certaines oeuvres ne nous a été indiquée ni par le compositeur, ni par le studio: la position que ces oeuvres occupent dans la liste correspond alors aux autres renseignements que nous avons pu recueillir à leur sujet, par exemple la date de la première exécution.

### 1ère colonne: Compositeur

Les initiales des prénoms n'ont été utilisées que dans les cas d'homonymie entre compositeurs présentés dans ce catalogue; on a en effet estimé impossible une confusion entre les compositeurs contemporains nommés Byrd, Clementi, Novák, Schütz, etc., et leurs homonymes anciens.

Lorsque deux compositeurs ou plus ont collaboré à la réalisation d'une oeuvre — cas fréquent en musique électroacoustique —, leurs noms sont cités dans l'ordre alphabétique, ce qui est parfois en contradiction avec l'usage établi. Nous avons également procédé ainsi lorsque le compositeur s'est fait aider par un technicien: celui-ci peut donc avoir été cité en premier. On remarquera que cette disposition, dictée par des nécessités de classement, a l'avantage de ne pas préjuger de l'importance relative des contributions individuelles à l'oeuvre totale, parfois diversement estimées de part et d'autre.

### 2ème colonne: Titre de l'oeuvre (et notes descriptives)

Titres — Tous les titres sont imprimés avec double espacement. Ils sont donnés dans la langue originale, sauf dans le cas où seule est connue une traduction du titre (celle-ci est alors placée entre guillemets).

Les musiques de scène (ou de film) sont désignées, pour simplifier, par le seul nom de la pièce (ou du film) qu'elles illustrent, et non pas par "Musique pour...".

Il peut n'exister, en guise de titre, qu'une description de la fonction de l'oeuvre. Elle est alors imprimée avec espacement normal.

Dans la mesure du possible, les titres difficiles (notamment ceux en langue slave) ont fait l'objet d'une traduction donnée entre parenthèses et imprimée avec espacement normal.

Notes descriptives — Le titre peut être suivi de diverses notes descriptives: nature de l'ouvrage, instrumentation, versions diverses, mouvements, notes historiques, etc. Elles sont imprimées avec espacement normal.

L'indication / sépare les signalements de deux ou plusieurs versions d'importance voisine et qui sont identiques en ce qui concerne les passages électroacoustiques.

Lorsqu'une oeuvre comporte par contre deux ou plusieurs versions, dont les parties électroacoustiques diffèrent l'une de l'autre, ces versions sont signa-

lées par des minutages différents dans la colonne "Durée".

Lorsqu'un film a utilisé une oeuvre préexistante, le nom du film est mentionné entre parenthèses après le titre de l'oeuvre (on n'a pas jugé utile de procéder de même en ce qui concerne les ballets, construits sur certaines compositions, un ballet n'ayant pas le même caractère d'oeuvre définitive qu'un film).

Il arrive que les renseignements donnés par un studio à propos d'une oeuvre diffèrent de ceux donnés par le compositeur lui-même: par exemple, souvent les studios ignorent les diverses versions que peut comporter une oeuvre ou, les connaissant, ne les jugent pas toutes dignes de mention. Dans de tels cas, on s'est efforcé de concilier au maximum les deux sources de renseignements.

### 3ème colonne: Fonction

C'est dans cette colonne que sont portées les indications concernant la fonction des oeuvres. A chaque catégorie générale de fonction: musique de concert, musique appliquée "en direct", musique appliquée enregistrée, correspond l'une des trois zones de la colonne:

#### première à gauche: oeuvres de concert

C: oeuvre de concert pour bande seule

C+: oeuvre de concert pour bande associée à des instruments et (ou) des voix

C\*: musique électroacoustique produite "en direct" au concert

Une oeuvre utilisant en direct un appareillage électronique associé à une exécution instrumentale ou vocale est notée C\*; mais si, de plus, elle met une bande magnétique en jeu, elle est notée C+. Dans la mesure du possible, le dispositif instrumental et électroacoustique des oeuvres C+ ou C\* a été mentionné dans les notes descriptives de ces oeuvres.

#### deuxième au centre: oeuvres de musique appliquée "en direct"

Il s'agit des oeuvres destinées à des spectacles ou des manifestations impliquant la présence effective du spectateur-auditeur, et dans lesquels la musique joue un rôle essentiel.

O: musique d'opéra. Une exécution "en direct" est toujours associée à la partie enregistrée sur bande. Dans la majorité des cas, la bande n'intervient que dans un court passage de l'oeuvre, qui est par ailleurs un opéra conventionnel. Dans les rares cas où, au contraire, l'essentiel de la musique est électroacoustique, les voix et les instruments utilisés ont été spécifiés.

B: musique de ballet. Il s'agit en général d'oeuvres pour bande seule,



sauf spécification contraire. Signalons ici que des oeuvres appartenant à d'autres catégories (C+, C\*, MT, O) font parfois intervenir des danseurs, qui sont alors mentionnés dans les notes descriptives de l'oeuvre.

Bb: l'auteur de la musique est en même temps le choréographe ou l'interprète du ballet.

Th: musiques de scène (théâtre).

MT: tous les genres de "théâtre musical": il s'agit des oeuvres occupant le domaine vaste et imprécis, qui se situe entre l'opéra, le ballet, la pièce de théâtre et le happening. (Parmi ces oeuvres, quelques unes pourraient aussi, à la rigueur, être présentées dans un concert.) Dans tous les cas où cela a été possible, on s'est efforcé de donner une définition plus précise de chaque oeuvre particulière.

Sn: musique pour sonorisations diverses. Ces oeuvres sont composées pour servir de fond sonore à une manifestation artistique (exposition, récital poétique, etc.) ou à une démonstration industrielle ou commerciale. Lorsque le rôle d'une oeuvre Sn est plus important que celui du fond sonore, des détails supplémentaires sont donnés en annexe (référence dans la colonne: Annexes ("Appendices") ).

### troisième à droite: oeuvres de musique appliquée entièrement enregistrées

F: musiques composées spécialement pour des films et enregistrées, soit directement sur la colonne sonore des pellicules, soit sur des bandes à 2 ou 4 pistes le cas échéant. Lorsqu'un film fait simplement partie d'une oeuvre spécialement musicale ou théâtrale, la mention F n'est pas utilisée et le film est simplement cité dans les notes descriptives de l'oeuvre.

Ff: l'auteur de la musique est en même temps l'auteur du film.

R: non seulement les pièces radiophoniques, mais aussi d'autres compositions — c'est le cas de plusieurs Prix Italia — dont certains éléments spécifiquement radiophoniques excluent l'exécution en concert.

Rr: l'auteur de la musique est en même temps l'auteur de la pièce radiophonique.

TV: musiques pour la télévision.

D: toutes les oeuvres composées spécialement en vue de l'enregistrement sur disque, plus certaines oeuvres de "musique pure", que leurs auteurs ne destinent pas au concert (par exemple, les oeuvres de Tod Dockstaender et les "ambiances de salon" de Ivor Darreg), mais qui peuvent être entendues soit à la radio, soit sur disque ou sur bande. D désigne aussi

des oeuvres courtes, de style populaire, dont la durée et le genre sont ceux de la musique de variétés. On notera que tous les enregistrements sur disque sont par ailleurs signalés dans la colonne Annexes.

In: indicatifs, génériques, courts interludes, refrains publicitaires, etc., composés spécialement pour la radio ou la télévision (l'indication correspondante est donnée entre parenthèses dans les notes descriptives des oeuvres).

St: toute étude expérimentale non destinée à l'exécution publique (c'est le cas, par exemple, pour les études de stage du Groupe de Recherches Musicales). Certaines études ont cependant été enregistrées sur disque.

Pour toutes les catégories de musique appliquée autres que la musique d'opéra (O) ou de ballet (B), il a généralement été impossible d'indiquer si des instruments sont associés à la bande dans les oeuvres citées (lorsque c'est le cas, la partie instrumentale peut être d'un autre compositeur que la partie électroacoustique).

### Fonctions multiples

Lorsqu'une oeuvre a deux fonctions indépendantes l'une de l'autre, les indications de ces fonctions sont séparées par le signe /. Par exemple B/F désigne une oeuvre musicale ayant servi d'une part à un ballet, d'autre part à un film.

Lorsqu'une oeuvre a deux fonctions liées l'une à l'autre, on a utilisé le signe -: ainsi B-F désigne la musique d'un ballet filmé (et qui a été dansé spécialement pour le film).

Les présentations télévisées ou radiophoniques sont notées de la façon suivante: pour un ballet (B), qui d'autre part a été télévisé (B-TV), l'indication complète B/B-TV a été abrégée en B/TV.

### 4ème colonne: Date

Les dates des compositions sont indiquées dans cette colonne conformément aux exemples suivants:

1956: oeuvre composée en 1956

1956-57: oeuvre composée pendant la période 1956-57

1956 : la partie électroacoustique a été terminée plus tard (1956) que la  
(1953) : partie non électroacoustique (1953) de l'oeuvre  
ou bien: l'oeuvre de 1956 constitue une nouvelle version d'une  
oeuvre datant de 1953 (les indications correspondantes sont données dans les notes descriptives de l'oeuvre). Dans certains cas,

l'oeuvre de 1956 correspond à la réalisation d'une partition composée en 1953.

1956 : l'oeuvre de 1956 a subi en 1962 une légère révision (insuffisante rev 1962 pour donner naissance à une nouvelle version)

### 5ème colonne: Durée

Les durées sont indiquées conformément aux exemples suivants:

9'31": durée exacte de l'oeuvre

9': (pas d'indication de secondes): durée approximative de l'oeuvre

9'31" : il y a 9'31" de musique électroacoustique pour une oeuvre (film, (22') opéra, etc.) dont la durée totale est 22'  
ou bien: l'oeuvre est une nouvelle version, durant 9'31", d'une oeuvre antérieure durant 22'. (Les indications correspondantes sont données dans les notes descriptives de l'oeuvre.)

9'31"/ : l'oeuvre comporte, sous un titre unique, deux versions de durée 3'27" : différentes

9'31"+ : l'oeuvre comprend deux parties, qui durent respectivement 9'31" 3'27" : et 3'27"

3'27"- : la durée de l'oeuvre est indéterminée dans les limites indiquées 9'31" :

ind: la durée de l'oeuvre est totalement indéterminée

ind, min : la durée de l'oeuvre est indéterminée, mais elle dure au moins 3'27" : 3'27"

ind, max : la durée de l'oeuvre est indéterminée, mais elle dure au plus 9'31" : 9'31"

ind : comme ci-dessus. Le compositeur a enregistré une ou plusieurs (boucles): boucles pouvant être lues indéfiniment

ind. : la durée est indéterminée, mais 9' peut être considéré comme une (9') : valeur moyenne (c'est par exemple la durée de l'oeuvre lors de sa première exécution)

### 6ème colonne: Pistes

Le nombre de pistes des enregistrements est indiqué dans cette colonne. Les notations suivantes sont utilisées:

- 4: 1 bande 4-pistes
- 2 + 1: 1 bande bipiste + 1 bande monopiste
- 3 x 1: 3 bandes monopistes
- 4 + 2 x 1: 1 bande 4-pistes + 2 bandes monopistes
- 12 x 1/4: la même oeuvre est enregistrée de deux façons différentes: d'une part sur 12 bandes monopistes, d'autre part sur une bande 4-pistes

Remarque: presque tous les enregistrements 4-pistes existent aussi en copie bipistes ou monopistes. La plupart des bandes 4-pistes européennes ne peuvent être lues sur les magnétophones américains et inversement; en revanche, le bipiste est standard.

- 1 - 6 x 1: le nombre de bandes est variable, entre un minimum de 1 bande monopiste et un maximum de 6 bandes monopistes
- ind: le nombre de bandes est indéterminé
- (4 x 1)4: le nombre de bandes original (4 bandes monopistes) a été changé et ultérieurement fixé à 1 bande de 4-pistes

Pour la musique électroacoustique produite "en direct":

- 4 ch: 4 canaux de sonorisation sont utilisés ("ch" pour "channel")
- 4 ch +  
2 tr : à la manipulation "en direct" s'associe une bande bipiste ("tr" pour "track" (piste) )
- 2 tr: comme ci-dessus, mais le nombre de canaux de sonorisation correspond au nombre de pistes de la bande (2), d'où la simplification de la notation

Remarque: certaines oeuvres sont destinées à être diffusées de préférence au moyen d'un grand nombre de haut-parleurs (et non pas seulement avec un unique haut-parleur ou groupe de haut-parleurs par piste). Par exemple, les concerts VORTEX à San Francisco en utilisaient 36, parfois 40; la première (et jusqu'ici unique) exécution de "Poésie pour Pouvoir", de Pierre Boulez, mit en oeuvre 84 haut-parleurs; en 1958, au Pavillon Philips de l'Exposition universelle de Bruxelles, on a utilisé 425 haut-parleurs pour la diffusion du "Poème électronique", de Varèse, et de "Concret P.H." de Xenakis.

## 7ème colonne: Annexes ("Appendices")

Cette colonne contient les références aux annexes placées à la fin du Répertoire:

Discographie, Bandes, Jazz, Peinture, Poésie, Musique de variétés, Précurseurs, Sculpture, Synthétiseurs.

La colonne est divisée en trois parties:

### première à gauche: "Disque", références à la Discographie

Lorsqu'une oeuvre est enregistrée sur disque, la référence est donnée au moyen de deux ou trois lettres représentant une abréviation du nom de la maison d'édition. Dans l'annexe, les abréviations sont classées par ordre alphabétique.

L'indication \*\*\* signale un disque en préparation (dans une maison d'édition non précisée).

### deuxième au centre: "Bande", références à l'annexe Bandes

Les abréviations données ici se rapportent aux dépositaires des bandes et, le cas échéant, des partitions (éditeurs de musique, maisons de distribution, etc.). Des indications complètes sont données dans l'annexe en ce qui concerne la vente (ou) la location de bandes et de partitions.

L'indication \*\*\* signale une partition en préparation.

### troisième à droite: "Autres", références aux autres annexes

Pour les sept autres annexes on a utilisé les abréviations suivantes:

Jaz: jazz

Pnt: peinture

Poe: poésie

Pop: musique de variétés ("Pop" pour "popular music")

Pre: précurseurs (des techniques électroacoustiques)

Scu: sculpture

Syn: synthétiseurs (composition par machine)

Lorsqu'une oeuvre comporte une référence à l'une de ces annexes, des détails supplémentaires sont donnés dans l'annexe en question sur les aspects particuliers correspondants de l'oeuvre.

## 8ème colonne: Notes

Cette colonne contient diverses indications concernant, s'il y a lieu, la pro-

duction des oeuvres, la disponibilité des bandes, l'exécution, etc.

a) Divers studios peuvent avoir contribué à la production d'une oeuvre; celle-ci est alors mentionnée dans la liste d'oeuvres de chacun de ces studios, et dans chaque cas une indication placée dans la colonne Notes fait référence aux autres studios:

mat pour réalisation de matériel sonore

rln pour réalisation de l'oeuvre

rev pour révision de l'oeuvre

Exemple: "Le voile d'Orphée", de P. Henry et P. Schaeffer a été réalisé au Groupe de Recherches Musicales et révisé au Studio Apsome: citée aussi bien dans la liste du GRM que dans celle du Studio Apsome, l'oeuvre comporte dans un cas l'indication "rev St. Apsome", et dans l'autre "rln GRM".

b) Certaines oeuvres ne sont pas officiellement reconnues par les studios intéressés, ou ont été supprimées de leurs archives, ou encore sont de provenance incertaine: les indications correspondantes sont données en note.

c) Les oeuvres comportant des manipulations électroacoustiques "en direct" utilisent souvent des "partitions" sous forme d'épures ou de graphiques dont l'interprétation est en grande partie laissée aux exécutants. Ceux-ci remplissent alors un rôle assez original par rapport à celui des instrumentistes traditionnels (presque toujours d'ailleurs ils sont également compositeurs de musique électroacoustique sur bande). On a jugé intéressant de signaler leur nom dans la colonne Notes, précédé d'un p (pour "performer" = exécutant).

Lorsque la "partition" ne requiert pas expressément des manipulations électroacoustiques (ce qui est le cas pour de nombreuses oeuvres de John Cage) et que l'oeuvre est conçue de telle sorte que chaque exécution lui donne un nouveau visage, les interprètes sont nommés dans la première colonne, à la place du compositeur.

d) La mention "E.M.?" (Electronic Music?) signale des oeuvres où intervient une bande magnétique qui ne contient peut-être pas (il n'a pas été possible de s'en assurer) de la musique électroacoustique.

# ARGENTINA

1

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

BUENOS AIRES Agens, estudio de sonido, Centro de Diseño y Agencia de Publicidad "Agens"

ip

Kröpfl +  
Maranca

El Agua

Sn

1965

8'

2

Kröpfl

Ambientación sonora para Siam

Sn

1966

5'

1

BUENOS AIRES Estudio de Fonología Musical, Universidad de Buenos Aires

PO 1959

también montajes musicales y efectos sonoros para F y Th

Kröpfl	Ejercicio de Texturas	St	1960	1'40"	1			
Kröpfl	Ejercicio con Impulsos	St	1961	2'00"	1			
Kröpfl	Ejercicio de Movimientos	St	1962	1'15"	1			
Kröpfl	Ejercicio con Ruido Coloreado	St	1963	4'30"	2			
Kröpfl	Música para el Audiovisual Siam	Sn	1964	5'00"	2			
Kröpfl	Diálogos I	C	1964-66	5'50"	2			
Kröpfl	Diálogos II	C	1965	6'15"	2			

BUENOS AIRES Fonol, estudio de grabación

io

Moretto

Composición N. 9 A, para dos grupos instrumentales, cinta magnética, danza y juego de luces

C+

1965

12'

2

Moretto

Composición N. 9 B (sobre poemas de Gustavo Moretto)

C

1966

8'45"

2

Moretto

Composición N. 10 (work in progress)

C

1967

BUENOS AIRES Instituto Torcuato di Tella

io

Krieger

Contrastes, para dos pianos y banda magnética (realización electrónica de Alcides Lanza)

C+

1963

9'

1



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BUENOS AIRES Ion, registros sonoros (estudios de grabaciones)

io

use of D 1950-53, then tape

Kagel	8 estudios	St	1950-53	4'-17'	1-3x1				Pre
Kagel	Música para la torre, para música concreta e instrumental	Sn	1953-54	ind, min 108'	10x1				Sou

## BUENOS AIRES Laboratorio de Música Electrónica, Centro Latinoamericano de Altos Estudios Musicales (CLAEM), Instituto Torcuato di Tella

## PO 1964

Bazán	Simbiosis I - cinco episodios para órgano eléctrico, percusión y banda magnética	C+	1964	6'	2				
Bolaños	Intensidad y Altura - versión electrónica del poema homónimo de César Vallejo	C	1964	6'	2	***			
Bolaños	Lutero	Th	1965	90'	2				
Bolaños	El Ombú (ballet pantomina)	B	1965	30'	2				
Bolaños	Dos en el Mundo	F	1965	90'	1				
Rondano	Dance Bouquet (que incluye "Marvilla")	C	1965	60'	1				not in off. list
Rondano	Marvilla	B	1965	6'	1				not in off. list
Aponte-Ledée	Presagio de pájaros muertos, para recitante y banda magnética	C+	1966	12'	2				
Atehortúa	Syrgma I	C	1966	8'	2				
Bolaños	Las paredes	Th	1966	90'	1				
Bolaños	Transformaciones sobre un tema de Alberto Williams	Sn	1966	15'	1				
Bolaños	Interpolaciones, para guitarra eléctrica y banda magnética	C+	1966	10'	4				
Brdić	Dialexis, para percusión y banda magnética	C+	1966	12'	2				
Paraskevaldis	Combinatoria II, para piano, trombón, percusión y banda magnética	C+	1966	6'	1				
Todoroff	Estudio 0	C	1966	5'	2				
Maranca	El Jardín de Angelo	Sn	1966	13'	2?				not in off. list
Rondano	La Fiesta, hoy	B	1966	60'	1				not in off. list

## BUENOS AIRES (Miguel Angel Rondano)

## PP 1963

Rondano	La batalla de los ángeles	C	1963	7'	1				
Rondano + Villalpando	Music for painting exhibition by Carlos Squirru	Sn	1963	30'	2				
Rondano	Promenade	B	1963	3'	1				
Rondano	2 Times	B	1963	6'	1				
Rondano	El Pirámide de Saturno (for a sculpture)	Sn	1963	6'	1				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Rondano	Danza de los resortes (Springs' Dance)	B	1963	4'	1				
Rondano	4 pintores, hoy	F	1964	15'	1				
Rondano + Villalpando	La Muerte	Sn	1964	20'	1				
Rondano	Ouroboros (αὐροβοράς)	B	1964	6'	1				
Rondano	Microsucos (happening)	MT	1965	40'	1				
Rondano	Kesa y Morito	Th	1965	20'	1				
Rondano	Buen Viaje	Sn	1965	20'	1				
Rondano	Help Valentina	Th/F	1966	20'	1				
Rondano	Panto-danza... y embalsados	Th	1966	40'	1				
Rondano	Barbazul	Sn	1966	10'	1				
Rondano	Wig's happening	MT	1966	30'	2				
Rondano	Julia	F	1966	15'	2				

## BUENOS AIRES (Guillermo Sacchi)

ip

Navarro	Forma sonora de ondina, para mezzosoprano, arpa, percusión y banda magnética (realizada por Guillermo Sacchi)	C+	1964?	?	1?				
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## CÓRDOBA Centro de Música Experimental, Universidad Nacional

## PO 1965

Vaggione	Sonata II, para piano y cinta magnética	C+	1965	4'25"	2				
Vaggione	Salmo	C	1965	6'10"	2				
Echarte	Treno	C	1965	3'30"	2	JME			
Vaggione	Lineal	C	1965	5'40"	2				
Echarte	Ray Conniff en Viet Nam	C	1965	6'20"	2				Pop
Vaggione	Sonata IV, para piano y cinta magnética	C+	1965	4'30"	2	JME			
Tasco	Complejo No.2, para piano, percusión, flauta dulce y ruido blanco	C+	1965	2'30"	1 ch				
Tasco	Homenaje a Poe II	C	1965	4'00"	2				
Vaggione	Fausto	Th	1965	60'	2				
Bazán	Simbiosis II	C	1965	6'20"	1				
Echarte	Estudiantina	F	1965	?	1				
Vaggione	Tierra-Tierra	C	1966	4'30"	2				
Echarte	Twist y gritos: los Beatles	C	1966	3'50"	2				Pop
Echarte	El Gran Bonetón	Th	1966	?	1				
Castillo	Concreción 1966	C	1966	3'50"	1				
Echarte + Vaggione	Realización de "Variations II" de Cage, para tres cintas magnéticas, diversos instrumentos (tales como un cuerno de oza, una trompeta de juguete, un bandoneón de material plástico, un juguete que produce el mugido de una vaca, la embocadura de una flauta dulce, etc.) y generadores de ondas cuadradas y diente de sierra, ejecutados en vivo	C+	1966	6'30"	3x1	JME	Per		

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Vaggione	Cuentos infantiles	D	1966	30" (3 x 10')	1	Frx			
Vaggione	Cálamo	C	1966	5'	2				

IO	Franchisena	Numancia	8	1960	?	1

IO	Franchisena	(estudios electrónicos)	SI	1959			

PP 1961						
Vaggione	Ensayo sobre mezcla de sonidos	C	1961	6'	1	
Vaggione	Cantata I	C	1961	9'	1	
Vaggione	Música electroacústica II	C	1962	6'	2	
Ferpozzi	La Ciudad	C	1962	4'	1	
Vaggione	Ritual	C	1963	8'	1	
Vaggione	Música electrónica para un Recital de Poesía Española	Sn	1963	20'	2	
Vaggione	Hierro y espacio I	C	1963	6'	2	
Vaggione	El Patio (música instrumental y electroacústica para Espectáculo Audiovisual)	Sn	1963	60'	1	
Vaggione	Música instrumental y electrónica para un Recital de Poesía Americana	Sn	1963	30'	2	
Vaggione	Música ceremonial	C	1963	14'	2	
Vaggione	Ananke	C	1963-64	2'20"	2	
Vaggione	Cantata II, para soprano, cinta magnética y piano integral	C+	1964	5'	2	
Echarte	Estudio para la voz humana	C	1964	3'	1	
Vaggione	Hierro y espacio II	C	1964	5'	2	
Echarte	Estudio II	C	1964	3'15"	1	
Vaggione	4 films para Industrias Kaiser (sobre fábrica de automóviles - imágenes de automóviles Renault y Rambler)	F	1965	8'	2	(4 x 2")
Vaggione	Total Poetical	Th	1966	40'	2	
Vaggione	Música para proyección de colores	Sn	1966	25'	2	
Vaggione	Movimiento para televisión	TV	1966	10'	2	

[illegible]

ip (?) Edwards	Music for flute and magnetic tape	C+	1965?	?	1?		
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ip (1956)							
Saulthorpe	(title unknown)	F	?	?	1		
Saulthorpe	(title unknown)	F	?	?	1		
Saulthorpe	King Lear	Th	1960?	?	1?		or in U.K.?

ADELAIDE Elder Conservatorium of Music, University of Adelaide							
io							
Badings	(studies?)			1963?			

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PP 1965 to move to Hawthorn (Victoria) middle of 1967

List of records not included in the list received						
Stephen	Fireworks	C	1966	1'55"	1	Fol
Stephen	The Orgasmic opus	C	1966	0'42"	1	Fol
Stephen	OOOH!	C	1966	1'25"	1	
Stephen	Water water	C	1966	1'30"	1	
Stephen	The echo whistler	C	1966	2'00"	1	
Stephen	The atomic scherzo	C	1966	1'40"	1	
Stephen	Prelude to a nuclear explosion	C	1966	3'55"	1	



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Stephen	The mad morse operetta	C	1966	1'15"	1				
Stephen	Sonata abstracta in two movements	C	1966	6'43"	1				
Stephen	Trios in abstract sound	C	1966	1'25"	1				
Stephen	Abstract chamber music for four electronic voices	C	1966	5'20"	1				
Stephen	Thunder strings	C	1966	3'30"	1				
Stephen	Sonata for piano strings and oscillator	C	1966	6'15"	1				
Stephen	Abstract Hammond organ opus	C	1966	1'40"	1				
Stephen	Further trios in abstract sound	C	1966	1'15"	1				
Stephen	Capriccio for piano strings and oscillator	C	1966	5'25"	1				
Stephen	Electrogenic hotch-potch	C	1966	1'45"	1				
Stephen	Fantasy	C	1966	1'10"	1				
Stephen	Schizophrenia	C	1966	1'40"	1				
Stephen	The whistler & his oscillator	C	1966	1'24"	1				
Stephen	The rhythmic jungle	C	1966	1'30"	1				
Stephen	Opus brevis	C	1966	0'42"	1				
Stephen	Opus abstracta	C	1966	1'48"	1				
Stephen	Intermezzo mystica	C	1966	2'35"	1				
Stephen	Melodica Rhythmica	C	1966	2'20"	1				
Stephen	Oscillator duet	C	1966	4'05"	1				
Stephen	Contrasts	C	1966	2'40"	1				
Stephen	Miscellany	C	1966	3'10"	1				
Stephen	Footsteps in the sands of time	C	1966	2'00"	1				
Stephen	Rhythmic bugle	C	1966	0'48"	1				
Stephen	Opus for two oscillators and tape loop	C	1966	3'55"	1				
Stephen	Bedlam	C	1966	1'20"	1				
Stephen	Electrogenic Ballet	B	1966	3'50"	1				

MELBOURNE Bruce Clarke's Jingle Workshop

PP 1962

studio's main production consists of electronic music for R and TV commercials, documentary and TV films (often in combination with orchestral music), and "mood music" for Th, F, etc.

Clarke	An Orchid Whose Velocity is Sculptural	C	1966?	?	1?
Clarke	1987	C	1966?	?	1?

## MELBOURNE University

PO studio planned for end 1967 (Keith Humble)

**BELGIË / BELGIQUE**

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	
BRUXELLES Institut National de Radiodiffusion (INR)/Nationaal Instituut voor Radio-omroep (NIR)									
io 1957-1961									
Chevreuille	D'un Diable de Briquet, pour récitant, soprano, chœur d'hommes et orchestre, avec manipulations sur disque et bande	R	1950	40'	1		Ceb	Pre	Prix Italia 1950
de Meester + van de Woestijne	(plusieurs émissions)	R	1953-54	8x20'	1				
de Meester	La grande tentation de Saint Antoine, pour solistes, chœur, 3 orchestres et magnétophone	C+	1957	9' (55')	1		Ceb		Prix Italia 1957
de Meester	Incantations	C	1958	6'20"	1		MEN		rev IPEN
van de Woestijne	Variations sur un poème de Faulkner	C	1958	8'00"	1				
de Meester + van de Woestijne	Psalterion	C	1958	7'	1				
de Meester	Bagatelles	C	1958	7'30"	1				
de Meester + van de Woestijne	Suite	C	1958	7'30"	1				
de Meester + van de Woestijne	Ballade	C	1958	5'	1				
de Meester + van de Woestijne	Inventions	C	1958	12'	1				
de Meester	Vrouw Grieze, voor recitant en geluidsband	C+	1959	11'	1				
de Meester	Dansen op de maan	B	1959	6'	1				
de Meester	Industrie	B	1961	10'18"	1				rev IPEN
de Meester + van der Velden + van de Woestijne	Suite	C	1961	9'	1				
de Meester + van der Velden + van de Woestijne	Kabouters in de Vleugel	C	1961	7'	1				
de Meester	Polyester, muziek bij een beeldhouwwerk (avec sculpture et lumière)	Sn	1961	10'	1				rev IPEN
de Meester	5 Gedichten van Paul van Ostayen, voor recitant en geluidsband	C+	1961	17'	1				rln IPEN

## BRUXELLES (Fernand Schirren)

ip 1960-1965

le compositeur n'a pas voulu donner d'autres renseignements

Schirren	Les Quatre Fils Aymon, pour percussion et bande	8	1962	30'	1	
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BRUXELLES Studio de Musique Electronique "BIMES"

PP (1959) 1961

extraits de plusieurs œuvres sur disque (Conray)

Souffriau	Etude No.1	C	1959	3'20"	1				
Souffriau	La Voix de la Forêt	F	1959	3'30" (16')	1				
Souffriau	La Passion des Hommes	F	1959	0'20" (20')	1				
Souffriau	Métamorphoses (TV)	In	1959	0'30"	1				
Souffriau	Dessins Animés (TV)	In	1959	0'50"	1				
Souffriau	Entrée Interdite (TV)	In	1959	0'40"	1				
Souffriau	Visage de Gand	F	1960	0'40" (15')	1				
Souffriau	Trois Ballades Fantastiques	B	1961	9'00"	1				
Souffriau	Séquence I	C	1961	4'00"	1				
Souffriau	Séquence II	C	1961	4'00"	1				
Souffriau	Antarbel	F	1961	12'00" (60')	1				
Souffriau	Valse de la Mouette, pour orchestre et bande	C+	1961	1'00" (4')	1				
Souffriau	Routes	F	1961	2'35"	1				
Souffriau	Séquence III	C	1961	4'00"	1				
Souffriau	Hors-Texte (TV)	In	1961	0'40"	1				
Souffriau	Scientos (TV)	In	1961	0'35"	1				
Souffriau	Wallonie 62 (TV)	In	1961	0'30"	1				
Souffriau	Evocations Spatiales No.2	C	1962	8'00"	2				
Souffriau	Trois études pour "Maldoror"	C	1962	12'00"	1				
Souffriau	Apprendre à Marcher	B	1962	8'30" (25')	1				
Souffriau	Le Renard et les Raisins	Th	1962	9'00"	1				
Souffriau	Variation sur un son de piano	C	1962	1'40"	1	Alp			
Souffriau	Le Petit Elefant (conte pour enfants)	R	1962	4'30"	1				
Souffriau	La Clé des Sciences (TV)	In	1962	0'30"	1				
Souffriau	Propositions, pour deux pianos et bande	C+	1962	9'00" (16')	1				
Souffriau	Ylla fait le portrait des bêtes (conte pour enfants)	R	1962	5'10"	1				
Souffriau	Déuterium - Lithium - Tritium	C	1962	7'20"	1				
Souffriau	Variation sur un son de tambour	C	1962	5'00"	1	Alp			
Souffriau	Cinq études sur des battements	C	1963	14'00"	1				
Souffriau	Diatomos I	C	1963	2'40"	1				
Souffriau	Geel	F	1963	11'00" (35')	1				
Souffriau	Diatomos II	C	1963	2'30"	1				
Souffriau	NA <sub>2</sub> CO <sub>3</sub>	F	1963	16'00" (20')	1				
Souffriau	Butch	F	1963	0'30"	1				
Souffriau	Trois études sur un bruit blanc	C	1963	9'00"	1				
Souffriau	Voix de l'Espace	C	1963	12'00"	2				
Souffriau	Etudes sur l'Electronic 30	C	1963	28'20"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	DISQUES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Souffriau	Variations sur l'Electronic 30	C	1963	17'00"	1	Alp			
Souffriau	Marine	F	1963	1'00" (25')	1				
Souffriau	Feu d'Artifice	C	1963	8'00"	2				
Souffriau	Metastasis	C	1963	13'00"	3x1				
Souffriau	Improvisations	C	1963	8'15"	1				
Souffriau	Combats Aériens	C	1963	13'45"	1				
Souffriau	Etude en Galvanisé	C	1963	9'30"	2	VdM			
Souffriau	Impressions sur l'Electronic 30	C	1963	13'30"	1	VdM			
Souffriau	Trois études Pulsées	C	1963	22'00"	1				
Souffriau	Etude No.1 sur piano préparé	C	1964	9'45"	1	VdM			
Souffriau	Quatre études sur le Lundi de Pâques	C	1964	10'00"	1				
Souffriau	Trajectoires	C	1964	13'20"	1				
Souffriau	Projection	C	1965	10'10"	1				
Souffriau	Prismes	C	1965	3'18"	1				
Souffriau	Phénomènes	C	1965	2'10"	1				
Souffriau	Interférences	C	1965	2'10"	1				
Souffriau	Six poèmes de Pierre Pasno, pour voix parlée et sons électroniques	C+	1966	5'00"	1				
Souffriau	Oppositions	C	1966	2'30"	1				
Souffriau	Variations sur un son de cymbale	C	1966	4'16"	1				
Souffriau	Alternance I, pour instruments et sons électroniques	C+	1966	2'20"	1				

## BRUXELLES Studio de Musique Electronique de Bruxelles A.S.B.L. (APELAC)

PO 1958

Pousseur	Liège, cite ardente	F	1958	26'	1				
Pousseur	Sémaphore	Sn	1958	8'	1				
Pousseur	Etude pour Rimes II	C	1958	2'55"	2				
Pousseur	Rimes pour différentes sources sonores, pour 3 groupes orchestraux et bande	C+	1958-59	14'40"	2	RCA	SZ		
Pousseur	Préhistoire du cinéma	F	1959	10'	1				
Souffriau	Face à face (instruments et bande)	B - TV	1959	3'20"	1				
Souffriau	Les voix du soleil	F	1959	15'	1				
Pousseur	Deux Poèmes de Henri Michaux	Sn	1959	5'	1				
Pousseur	Electre	C / B	1960	48'	1	UE	UE		Prix Italia 1960
Behrman	Etude	St	1959-60	3'	1				
Souffriau	Plein Sud	F	1960	8' (60')	1				
Köpper	Puzzle sonore (work in progress)	C	1960-	(9'20")	1				
Souffriau	Trois étranges suggestions	B	1960	10'	1				
Köpper	Sons électroniques	St	1961	3'	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Mangs	"Essais" (utilisés dans "Koralrevet, dansvlt fbr 3 slagverkare, violon, viola och 6 hög- talare" 8, 1962 ?, 20' - ?)	St	1961	?	1				
Pousseur	Interlude pour les "Contes d'Hoffmann" (Offenbach)	O	1961	18'	1				
Pousseur	Les Perses	Th	1961	30'	1				
Souffriau	Diastasis	C	1961	12'	2				
Pousseur	Trois visages de Liège	C / Sn	1961	20'	2	MEN	UE		
Pousseur	Prospective	R	1961	5'	1				
Souffriau	Evocations spatiales No.1	C	1961	14'30"	2				
Köpper	Interlude pour la télévision	TV	1962	3'	1				
Köpper	Chimigramme de Cordier	F	1962	3'	1				
Köpper	Electrosens	C	1963	4'	1				
Souffriau	Béatrice	F	1963	7' (60")	1				
Köpper	De I.S.R. Methode (Information, Sélec- tion, Réaction)	F	1964	15'	1				
Köpper	Electropoème I, sur un poème d'Andre Desreumaux, pour 6 récitant et 6 récitant (jeunes gens) et bande	C+	1965	10'	3x2			Poe	
Barlow	Toccata, for percussion and electronic sound (work in progress: to be completed in Rochester studio, 1967)	C+	1965						
Köpper	De Zuilen van het Kwaliteitsbeleid	F	1965	25'	1				
Pousseur	Varre Faust	O	1965-66	100'-180'	2		UE		rin IPKM
Bartholomé	Cantate aux alentours, pour alto, basse, groupe d'instruments et bande	C+	1966	25'	2				

## BRUXELLES Studio de Recherches et de Structurations Electroniques Auditives

PP (1966) 1967

Köpper	Pulsion I, musique électronique en direct avec logatomes vivants	C*	1966	20'	3 ch				
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## BRUXELLES (Hervé Thys)

ip									
Scriabine	Etude	St	1950	2'30"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

GENT Instituut voor Psychoakoestiek en Elektronische Muziek (IPEM), Rijksuniversiteit  
PO 1962

SPECTRA est un groupe de compositeurs et d'artistes, étroitement lié avec l'IPEM

de Meester	5 Gedichten van Paul van Ostayen, voor recitant en geluidsband (3 mouvements sur 4 pistes)	C+	1962	17'	1				rin INR
de Meester	Incantations (nouvelle version sur 4 pistes)	C	1962	6'20"	4	MEN			rin INR
Goethals	Studie I	C	1962	6'	1				
de Meester	Sieraden der Diepte	F	1962	20'	1				
de Meester	Industrie	B	1962	10'18"	1				rin INR
de Meester	Katten in de Buurt	TV	1962	4'	1				
Goethals	Studie II	C	1962	6'	1				
de Meester	Polyester, muziek bij een beeldhouwwerk (avec sculpture et lumière; nouvelle version)	Sn	1962	10'	1				rin INR
de Meester	Don Juan	Th	1962	15'	1				
Goethals	Studie III	C	1962	4'	1				
Goethals	Studie IV	C	1962	4'	1				
van de Woestijne	Les Céphalopodes	F	1962	5'	1				
de Meester	Prolaag	C	1963	6'	1				
de Meester	Ringvariaties	C	1963	5'00"	1				
de Meester	Escorial	TV	1963	25'	1				
de Meester	De Vertraagde film	Th	1963	29'	1				
Goethals	Studie V	C	1963	6'07"	4				
de Meester	Les Géants de la Montagne	Th	1963	150'	3x1				
de Meester	Marlborough s'en va-t'en guerre	C	1963	4'	1				
van Weert	Sybaritmen	C	1963	5'	1				
de Meester	De Vrouw in de Ochtend	Th	1963	18'	1				
Goethals	Les Poissons	F	1963	27'	1				
de Meester	Magie Rouge	Th	1963	?	1				
Goethals	Reinaert de Vos	Th	1963	10'	1				
de Meester	De Koning die Sterft	Th	1963	14'	1				
Gazelle	Studie I voor elektroniek	C	1963	4'20"	1	MEN			
Goethals	Het Glapian Effect	Th	1963	4'	1				
de Meester	Elektron	B	1963	4'20"	1				
Goethals	Dialogos, voor strijkorkest, blazerswint en elektronische muziek	C+	1963	16'	4				
Goethals	Cadenza uit "Dialogos"	C	1963	6'	4				
de Meester	Kreet en Kennis	F	1964	24'	1				
Gazelle	Stochas, voor viool, piano, basuin en magnetofon	C+	1964	7'06"	1				
Goethals	Endomorfie I, voor viool, piano en magne- tfoon	C+	1964	6'45"	1				
Goethals	Elektronische partij uit "Endo- morfie I"	C	1964	6'45"	1				
de Meester	Le Drame de Fukuryu Maru	Th	1964	40'	1				
de Meester	Images	C	1964	9'	1				
van Weert	Cybernetica	F	1964	25'	1				
Debras	Studie I	C	1964	6'	1				

## 12 BELGIË / BELGIQUE

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Goeyvaerts	Stuk voor piano, voor piano en geluidsband	C+	1964	5'10"	1				
Meyer-Tormin	Studie I über farbiges Rauschen	C	1964	?	1				
de Meester	4 Gedichten van Sybren Palet, voor recitant en geluidsband	C+	1964	15'	1				
Rosseau	3 Liederen, voor middelbare stem en geluidsband	C+	1964	9'	1				
Debras	Studie II	C	1964	9'	1				
van Weert	Hygiëne	C	1964	7'	4	MEN			
Meyer-Tormin	Studie II über farbiges Rauschen	C	1964	?	1				
Debras	Klankstructuren voor magneetfoon	C	1964	12'	4				
de Meester	De Gecroonde Leersse	TV	1964	20'	1				
SPECTRA	Patent 2003	B	1964	15'	1				
Meyer-Tormin	Studie I Atmende Fläche	C	1964	?	1				
de Meester	Duel met de Tanker	F	1964	22'20"	1				
SPECTRA	Spectrum 64	C	1964	15'30"	1				
Bartholomé + Uy	Les Etrusques	F	1964	30'	1				
Goethals	Het Huilen verleren ze niet	Th	1964	5'	1				
de Meester	Netsuké	F	1964	23'30"	1				
Boesmans	Adorable Vampire	R	1964	30'	1				
Meyer-Tormin	Studie II Atmende Fläche	C	1964	?	1				
de Meester	Snecken	F	1965	11'	1				
de Meester	Thema en Variaties	C	1965	9'	1				
van Weert	Monochroom	C	1965	6'	1				
de Meester	De Menschwording	TV	1965	30'	1				
de Meester	Moordenaar Gods	TV	1965	25'15"	1				
Defossez	Le Pêcheur et son Ame	R	1965	5'	1				
de Meester	Organon (fonetische bewerking op tekst van Paul de Vree)	C	1965	4'50"	1			Poe	
Lachenmann	Scenario	C	1965	8'	4			Pos	
de Meester	Oscar of de Wet op de Zwaarte-kracht	R	1965	25'	1				
Buckinx + Loose	Studie	C	1965	2'	1				
Rusling	Ballet Mega	B	1965	32'	2				in CBC+ UTEMS+ Urbana
de Meester	Trijntje Cornelis	Th	1965	20'	1				
Goethals	Cellotape, voor piano, cello, contact-microfoon, modulator en geluidsband	C+	1965	9'	4 tr + 2 ch	MEN			
Beyst	Physis	C	1965	52'	4				
Goethals + de Meester	Biedermann en de Brandstichters	Th	1965	12'	1				
van Soens	Stochastica 01	C	1965	6'	2				
de Vreese	Willem van Saeftinge	O / TV	1965	10'	1			Prix Italia 1965	
Beyst	Spaxis	C	1965	16'	1				
de Meester	Nocturne Malgache	C	1965	8'	1				
Pousseur	Votre Faust	O	1965-66	100'-180'	2	UE		in APCLAC	
de Meester	De Zoemende Muzikant	R	1966	40'	1				

## BELGIË / BELGIQUE 13

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Goethals	Sinfonia en gris mayor, voor twee orkesten, slagwerkgroep en twee magnetofonen	C+	1966	14'	2x2				
de Meester	De Huisbewaarder	Th	1966	8'	1				
de Meester	Twee Engelen op Bezoek	Th	1966	18'	1				
de Meester	Op het Einde van de Regenboog	R	1966	25'	1				
de Meester	Het Systeem Fabrizzzi	Th	1966	15'	1				
de Meester	Thyestes	Th	1966	26'20"	1				
Buckinx	Slájd	C	1966	5'40"	1				
Buckinx	Ouverture	C	1966	9'15"	1				
Buckinx	Vier Augustus A, voor cymbaal, acteur en magneetfoon	C+	1966	0'58"	1				
Buckinx	Vier Augustus B, voor stem, instrumenten en magneetfoon	C+	1966	0'08"	1				
Buckinx	Rara B, voor stem, acteur, declamateur en magneetfoon	C+	1966	2'03"	1				
Gazelle	Tijdsverzwarring, voor fluit, cello en magneetfoon	C+	1966	5'	1				
Goethals	Riviera (fonetische bewerking op tekst van Paul de Vree)	C	1966	3'05"	1				Poe
de Meester	April am Rhein (fonetische bewerking op tekst van Paul de Vree)	C	1966	3'37"	1				Poe
Goethals	Endamorfië II, voor acht blazers en twee magnetofonen	C+	1966	11'	2x1				
Goethals + de Meester	Het Huwelijk van Mister Mississippi	Th	1966	30'	1				
de Meester	Zoo Story	Th	1966	7'	1				
de Meester	2 = te weinig, 3 = te veel (twee sequenties voor TV opera)	O - TV	1966	?	1				
de Meester	Koning Oedipus	Th	1966	60'	1				
de Meester	Paradijsvogels	O	1966-67	30'	2x1			Ceb	
Goethals	Contrapuntos (work in progress)	C	1966-67	4'-15'	4				

## HERENTALS (Jan Bruyndonckx)

PP 1958

Bruyndonckx	Rails	C	1958	7'	1				
Bruyndonckx	Nocturne voor twee	C	1959	7'	1				
Bruyndonckx	Kompromis	F	1959	12'	1				
Bruyndonckx	Black Magic	C	1960	2'20"	1				
Bruyndonckx	Variaties voor voetstappen en gitaar	C	1960	4'	1				
Bruyndonckx	Pater Noster	C	1961	3'42"	1				
Bruyndonckx	Verloren Paradijs	C	1961	6'	1				
Bruyndonckx	Amen	F	1962	7'	1				
Bruyndonckx	7 pokmes de Paul de Vree (fonetische bewerking): Veronika	C	1962	1'24"	1	OU		Poe	
	Terrena troubahti	C	1962	0'47"	1			Poe	
	Ogenblik	C	1963	0'40"	1	OU		Poe	
	Lettervrouw	C	1963	1'13"	1			Poe	



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
	Appassionata	C	1963	0'47"	1				Poe
	Magdalena	C	1963	0'53"	1				Poe
	Mijn Evanaaste	C	1963	1'07"	1				Poe
Bruyndonckx	Mijn Evanaaste (poèmes de Paul de Vree)	F	1963	12'	1				Poe
Bruyndonckx	The Flower and the Umbrella	F	1963	7'	1				
Bruyndonckx	Electriciteit voor U	F	1963	22'	1				
Bruyndonckx	Kilometer 94	F	1963	5'	1				
Bruyndonckx	Essentieel (poème de Paul de Vree)	F	1964	18'	1				Poe
Bruyndonckx	Het Huis	Th	1964	30'	1				
Bruyndonckx	Kleine Caroli (fonetische bewerking op tekst van Paul de Vree)	C	1964	0'54"	1	Btz + OU			Poe
Bruyndonckx	Vertigo gli (fonetische bewerking op tekst van Paul de Vree)	C	1964	1'51"	1	Btz + OU			Poe
Bruyndonckx	Diamant	F	1964	12'	1				
Bruyndonckx	Parallel	F	1964	8'	1				
Bruyndonckx	De Oboel	F	1964-65	30'	1				
Bruyndonckx	Le Canard géométrique	F	1965	7'	1				
Bruyndonckx	Cesar en Jazebeel	F	1966	20'	1				
Bruyndonckx	Een Roos a rose (fonetische bewerking op tekst van Paul de Vree)	C	1966	0'40"	1	OU			Poe
Bruyndonckx	In de laatste Minuut	Th	1966	22'	1				

## BRASIL

15

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	

BRASÍLIA D. F. Departamento de Música e Departamento de Eletrônica, Centro de Estudos Musicais  
Villa-Lobos (CEMVL) + Rádio Educadora de Brasília  
PP + io 1960-1965 depuis 1965, cf. Rio de Janeiro

Carvalho	Alegria de Natal, com câro mixto e flü	C+	1963-64	4'00"	2				
Carvalho	Estudo III: água (eau)	St	1963-64	1'26"	1				
Carvalho	Os inimigos não mandam flôres (Les ennemis n'envoient pas de fleurs)	Th	1964	7'00"	1				
Carvalho	Fumaça (Fumée): ressonâncias	St	1964	2'00"	1				
Carvalho	Estudo IV: plástico	St	1964	2'18"	2				
Carvalho	A Menina e o Vento (La jeune fille et le vent)	B	1964	20'00"	4				
Carvalho	Piano Surpresa No. 1	St	1965	3'00"	1				
Carvalho	Estudo Incoerente (Piano Surpresa No. 2)	St	1965	2'00"	1				
Carvalho	A Menina e o Vento (La jeune fille et le vent)	Th	1965	30'00"	1				
Carvalho	Vozes das Nuvens	C / B	1965	3'15"	2				

## RIO DE JANEIRO Estúdio de Experiências Musicais

ip 1956-1959 após 1959 cf. Brasília D.F.

Carvalho	Si Bemol	St	1956	1'13"	1				
Carvalho	Troço I (com piano)	St	1956	0'57"	1				
Carvalho	Temática (com piano)	St	1956	1'03"	1				
Carvalho	Troço II	In	1957	1'12"	1				
Carvalho	Estudo I: vidro (verre)	St	1958	1'00"	1				
Carvalho	Estudo II: madeira (bois)	St	1959	1'22"	1				
Carvalho	Negócio	B - St	1959	2'42"	2				

## RIO DE JANEIRO Estúdio de Música Experimental (EME)

PP 1965 suite de Brasília D.F.

Carvalho	Caleidoscópio I (A Cidade)	F	1966	10'00"	4				
Carvalho	As Interferências	Th	1966	15'00"	1				
Carvalho	A Pulseirinha	St	1966	1'38"	2				
Carvalho	O Apêlo da Montanha	C / B	1966	4'00"	5x2				
Carvalho	Caleidoscópio II	B - F	1966	44'00"	3x2				
Carvalho	A Tesourinha	St	1966	2'20"	2				
Carvalho	Tensão	B	1966	1'15"	1				
Carvalho	In Memoriam (A Morte do Homem que quiz ser livre)	B	1966	2'00"	1				
Carvalho	Andraques e o Leão	Th	1966	15'46"	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Carvalho	Papai, pobre papaisinho, mamãe te pendurou... (Oh dad, poor dad, mamma's hung you in the closet and I'm feelin' so sad)	Th	1966	28'50"	1				
Carvalho	Primeiro acho, depois procura (22 partes, sonorização recital de poesias)	Sn	1966	40'00"	2				
Carvalho	Cleta (poesia)	C	1966	2'15"	2				
Carvalho	Caleidoscópio III	B	1967	10'00"	2				
Carvalho	O Camaleão na lua	Th	1967	20'00"	2				

## SANTOS (Grupo Música Nova: Gilberto Mendes + Willy Corrêa de Oliveira)

ip + io

private equipment, with radio and commercial studios in São Paulo

Oliveira	Experience I: cavaquinho	St	1959	2'00"	1				
Oliveira	Experience II: percussão	St	1959	3'35"	1				
Oliveira	Experience III: gaita (harmonica)	St	1959	0'58"	1				
Oliveira	Experience IV: vozes	St	1959	1'25"	1				
Mendes	Escurial	Th	1960	3'30"	1				
Oliveira	A Filha de Rapaccini	Th	1960	10'	1				
Mendes	nascemorre, para vozes, percussão e tape music (poem by Haroldo de Campos: version realized by composer)	C+	1963	0'45"-1'15"	1			PAU	
Oliveira	Sorocaba, Senhor!	Th	1963	25'	2				
Oliveira	Gessy tooth paste (publicity jingle)	F	1964	1'	1				
Mendes	Cidade, para três vozes, contrabaixo, piano, caixa e tape music (poem by Augusto de Campos)	C+	1964	2'20"	2x1				
Oliveira	"Bonzinas" Metaleve	F	1964	1'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BRITISH COLUMBIA (B.C.)

BURNABY Electronic Music Studio, Communications Centre, Simon Fraser University

PO studio to be ready early 1967 (Grazza + Schafer)

VANCOUVER Electronic Music Studio, University of British Columbia (UBC)

PO 1964

Hulberg	Improvisation and Electronic Variation, for improvising instruments and tape	C+	1965	11'	2				
Bartlett	Composition, for narration and tape	C+	1965	4'	1				
Hobbs	(no title) for narration and tape	C+	1965	3'	2				
Hulberg	Music for a Happening	MT	1965	24'	2x2				
Hobbs	(no title)	St	1966	2'	2				
Weisgarber	Changes: Interpolation for Shaku-hachi, for shakuhachi and tape	C+	1966	20'	2				
Petrovitz	(no title: work in progress)	St	1966-67	(4')	2				
Langton	Proportional Durations (work in progress)	C	1967-	(5')	2				

## ONTARIO (Ont.)

OTTAWA Elmus Lab, Radio and Electrical Engineering Division, National Research Council (NRC)

PO 1954

Le Caine	Dripsody	C	1955	2'05"	2	Fol			
Le Caine	99 Generators	C	1956	1'45"	2				
Le Caine	Invocation	C	1957	2'20"	2				
Le Caine	A noisome pestilence	C	1958	2'05"	2				
Le Caine	Textures	C	1958	1'25"	2				
Le Caine	The Burning Deck	C	1958	4'40"	2				
Anhalt	Electronic composition No. 1 (Sine nomine No. 1)	C	1959	6'08"	1				
Anhalt	Electronic composition No. 2 (Sine nomine No. 2)	C	1959	8'48"	2				
Anhalt	Electronic composition No. 3	C	1960	10'05"	2				
Anhalt	Electronic composition No. 4	C	1961	11'20"	2				
Bress	Fantasy, for violin, piano and electronic sounds	C+	1961	10'	2?	Fol			rIn CPEMC not in archive

OTTAWA (Osmond Kendall)

ip

Applebaum	(very short experimental studies)	St	1950-55					Syn	
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

## TORONTO Canadian Broadcasting Corporation (CBC)

io

Rusling	Composition No. 1	C	1964	1'20"	1				rin UTEMs
Rusling	Var. 3 Comp. 1	C	1964	1'30"	1				
Rusling	Ballet Mega	B	1965	32'	1				rin UTEMs + Urbana + Gent
Rusling	Black and White	C	1965	4'39"	1				
Rusling	Frag. Des.	C	1965	1'25"	1				
Rusling	Freedom	C	1965	4'13"	1				
Rusling	Furthermore	C	1965	2'00"	1				
Rusling	Haiku No. 1	C	1965	1'07"	1				
Rusling	Sans Motion Quickly	C	1965	3'02"	1				
Rusling	Spatial Motion	C	1965	1'42"	1				
Rusling	Three Blind Etc.	C	1965	4'18"	1				
Rusling	Variation	C	1965	2'30"	1				
Rusling	Variations on Black and White	C	1965	2'21"	1				
Rusling	Comp. K	C	1965	2'10"	1				
Rusling	Music for audio kinetics	Sn	1966	4'30"	1				
Rusling	Untitled	C	1966	3'45"	1				
Rusling	Basu Sen (radio)	In	1966	2'50"	1				
Rusling	Dag Hammar. Memorial	R	1966	6'00"	1				
Rusling	The Trains (radio)	In	1966	3'00"	1				
Rusling	Military Mind (radio)	In	1966	0'40"	1				
Rusling	Fate vs. Will (radio)	In	1966	0'40"	1				
Rusling	Industrial State (radio)	In	1966	0'40"	1				
Rusling	Law versus Revolution (radio)	In	1966	0'40"	1				

## TORONTO Electronic Music Studio, University of Toronto (UTEMS)

PO 1959

also various effects for R, TV, and Th, studies with hybrid computers

Schaeffer M	Etude, op. 1, no. 1	C	1959	2'58"	1				
Schaeffer M	Many faces of man	B	1959	8'50"	1				
Schaeffer M	White noise etude	C	1959	5'45"	1				
Schaeffer M	Bell etude in the form of a passacaglia	C	1960	8'10"	2				
Schaeffer M	Bridge no. 1 (two versions)	C	1960	4'20"	2				
Schaeffer M	Dance 4:3	C	1960	3'30"	2	Fol			
Schaeffer M	Psalm XXIII	C	1960	2'35"	1				
Olinick + Schaeffer M + Walter	Summer idyll	TV	1960	6'40"	1	Fol			
Olinick + Walter	Indian ballet	B	1960	10'55"	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	
Applebaum + Schaeffer M	The mask	F	1961	15'10"	1				
Schaeffer M	Allegro for tape recorder	C	1961	4'55"	1				
Schaeffer M	Etude with voices	C	1961	2'30"	1				
Schaeffer M	Haiku no. 1 (version 1, male voice)	C	1961	2'20"	1				
Olinick + Schaeffer M + Walter	Project A	C	1961	6'45"	1				
Schaeffer M	Voices and bells	C	1961	4'55"	1				
Aitken	Soliloquy	C	1962	8'20"	2				
Schaeffer M	Haiku no. 1 (version 2, female voice)	C	1962	2'25"	2				
Schaeffer M	Haiku no. 2	C	1962	3'10"	2				
Schaeffer M	Haiku no. 3	C	1962	2'45"	2				
Schaeffer M	New Intruder	F	1962	17'45"	1				
Schaeffer M	New Intruder: Suite	C	1962	17'45"	2				
Olinick + Schaeffer M + Walter	Project TV (The Lively Arts)	TV	1962	1'30"	1				
Schaeffer M	The smile	F	1962	20'00"	1				
Aitken	Composition for flute and tape recorder	C+	1963	10'	2				
Aitken	Noesis	C	1963	6'	2x2	Fol			
Lilburn	Four studies	C	1963	13'47"	2				
Olinick + Schaeffer M + Walter	Electronic dance (Becoming)	B	1963	7'00"	2				
Schaeffer M	Lament from Jephtha	C	1963	6'45"	2				
Aitken	Suite from music for Hamlet	C / Th	1964	8'55"	2				
Avni	Study for the "Tower of Babel"	C	1964	6'40"	2				
Glasgow	Chimes	C	1964	2'00"	2				
Grazzo	Music for two pianos and electronic sounds	C+	1964	12'47"	2				
Hassell	Sequence arrangement no. 1	C	1964	2'26"	2				
Henry O	Three humors	C	1964	11'00"	1				
Henry O	Variations	C	1964	5'00"	1				
Henry O	Triptych from the Bible, for Voices and Tape Recorder	C	1964	16'	2				
Ivey	Enter three witches	C	1964	5'35"	2				
Pedersen P	The lone tree	C	1964	4'30"	2				
Pottebaum	How the animals got their names	F	1964	6'35"	1				
Rabb	Montage	C	1964	1'05"	2				
Rabb	Pleasant obsession	C	1964	7'30"	2				
Rabb	Collage (original title "Torontiana")	C	1964	5'12"	2	Fol			rev N. Max
Robinson	Transpositions	C	1964	2'35"	2				
Rusling	Composition no. 1	C	1964	1'20"	2				rin CBC
Beckwith	Electronic composition no. 1	C	1965	2'47"	2				
Beckwith	Electronic composition no. 2	C	1965	2'48"	2				
Beckwith	Electronic composition no. 3	C	1965	6'10"	2				
Charpentier	December 17th	C	1965	5'42"	2				
Ciamaga	One part invention	C	1965	2'33"	2				
Ciamaga + Cross L	Phone-Phugue	TV	1965	4'00"	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Ciamaga	Two part invention (no.1)	C	1965	2'03"	2				
Cross L	Three études for Hugh Le Caine	C	1965	6'00"	2				
Cross L	Video II (B), with special TV technique (visual patterns activated by the sound track)	C	1965	31'17"	2				
Gnazzo	Music for one or more dancers	B	1965	7'09"	4				
Gnazzo	Space and motion study for dancer no.1	B	1965	4'17"	2				not in off.list
Gnazzo	Space and motion study for dancer no.2	B	1965	3'56"	2				
Gnazzo	Space and motion study for dancer no.3	B	1965	4'28"	2				
Guthrie	Opus 3	C	1965	6'05"	2x2				
Lawryshyn	Fugue for harpsichord, cats and clarinet	C	1965	3'45"	2				
Mather	Etude un	C	1965	2'05"	2				
Mills-Cockell	Gamelan	C	1965	18"	2				
Mills-Cockell	Ganges	C	1965	15"	2				
Olejar	Dance from the Noh	B	1965	14'10"	2				
Olejar	Incommunicado	C	1965	6'20"	2				
Pedersen P	Mel scale canon	St	1965	0'40"	1				
Pedersen P	Pictures from the old testament	C	1965	4'40"	2				
Rusling	Ballet Mega	B	1965	32"	2				rin CBC+ Urbana + Gent
Somen	The gift	TV	1965	5'15"	1				
Southam	Electronic study no.1	C	1965	4'00"	2				
Williams D	Two electronic studies	C	1965	10"	2				
Applebaum + Ciamaga	Ottawa 1967, electronic sections for out- door theater production	Th	1966	15"	1				
Charpentier	AJA	C	1966	4'58"	2				
Charpentier	Alchemy	C	1966	13'05"	2				
Cherney	Death of a tragedy	C	1966	6'35"	2				
Cherney	Dashchyk	C	1966	7'45"	2				
Cherney	Night music	C	1966	11'10"	2				
Cherney	Untitled (Jan. 1966)	C	1966	6'25"	2				
Cherney	Untitled (Feb. 1966)	C	1966	9'30"	2				
Ciamaga	Two part invention no.2	C	1966	1'30"	2				
Ciamaga	Scherzo (new version)	C	1966	1'45"	2				
Ciamaga + Gnazzo	Margaree	TV	1966	14"	1				
Mather	Etude 4	C	1966	1'50"	2				
Mills-Cockell	Cartoon	C	1966	5'09"	2				
Mills-Cockell	Dialogue	C	1966	15"	2				
Mills-Cockell	Fragments, for two pianos and stereo mag- netic tape	C+	1966	8'45"	2				
Mills-Cockell	Imitation	C	1966	9'15"	2x2				
Mills-Cockell	Soft-cell	C	1966	12'30"	2				
Robb	Little suite	C	1966	8'40"	2				
Southam	Sonosphere	C	1966	9'06"	2				
Williams D	Cacophony	C	1966	4'50"	2				
Williams D	Driveration	C	1966	15"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Williams D	Electronic Study no.3	C	1966	6'	2				
Williams D	Here and there	C	1966	10'	2				
Williams D	Mood	C	1966	10'	2				
Williams D	This and that	C	1966	2'30"	2				
Rusling	On hearing the first sine tone- exper.	St	1966	0'30"	1				
Ciamaga	Mosaic	F	1966	8'00"	1				
Lawryshyn	Electronic poem	C	1966	5'00"	2				
Lawryshyn	Gestures	C	1966	5'00"	2				
Robinson	UAI	C / B	1966	16'05"	2				
Robinson	Lowdown	C / B	1966	32'40"	2				
Robinson	Career	C / B	1966	9'00"	2				
Weidenaar	The Thundering Scream of the Seraphim's Delight	C	1966	6'09"	2				rin IEMC
Oliveros	5000 Miles	C	1966	30"	2				not in archive
Oliveros	I of IV	C	1966	28"	2				not in archive
Oliveros	II of IV	C	1966	27"	2				not in archive
Oliveros	III of IV	C	1966	25"	2				not in archive
Oliveros	IV of IV	C	1966	26"	2				not in archive
Oliveros	The Day I Disconnected the Erase Head and Forgot to Reconnect It	C	1966	25"	2				not in archive
Oliveros	Big Mother Is Watching You	C	1966	26"	2				not in archive
Oliveros	NO MO	C	1966	26"	4				not in archive
Oliveros	Participle Dangling in Honor of Gertrude Stein (mobile, film and tape)	C	1966	7"	2				not in archive
Oliveros	Ultra Sonic Studies in Real Time	C	1966	30"	2				not in archive
Oliveros	Ultra Sonic Studies in Real Time	C	1966	30"	2				not in archive
Oliveros	(Six additional Ultra Sonic Studies in Real Time)	C	1966	30"	2				not in archive
Tahourdin	Rondo	C	1966	3'00"	2				
Gnazzo	Video Not To Be	F	1966	8'13"	2				not in off.list
Gnazzo	As I See It	C	1966	30'08"	2				not in off.list
Gnazzo	Films of Hal Shefftel	F	1966	22'15"	1				not in off.list
Ciamaga	Two part invention no.3	C	1966-67	4'	2				

## QUEBEC (Qué.)

## MONTREAL Canadian Broadcasting Corporation (CBC)

io									
Mercur	Incandescence	B	1961	17"	1				
Mercur	Psautre pour Abri, cantate radiophonique pour récitants, chœurs, orchestre et musique électronique	C+	1963	31'	2?				
Mercur	Tétrachromie, pour saxophone alto, cla- rinette, clarinette basse, percussions et bande magnétique	B	1963	9'55"	2	Col			

22 CANADA									APPENDICES			Notes
Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	Disque Disc	Bande Tape	Autres Others	Notes Notes			
MONTREAL "C.C." (Cioni Carpi)												
ip Carpi C	Chromogrammes 1-3-4		FF 1961	7'	1				1 et 4 supprimés			
Carpi C	I will I shan't (Je veux je veux pas)		FF 1962	4'	1							

## MONTREAL Electronic Music Studio, McGill University

PO 1964

Mercure	Forme des choses	F	1964	10'	1				
Mercure	Elément Trois	F	1965	46'	1				
Schafer	Tot (Loving)	O - TV	1965	60'	2				
Anhalt	Cento on Eldon Grier's "An Ecstasy" (Cantata Urbana), for 12 speakers and tape	C+	1966	10'50"	2				
Schafer	Film score for Kaleidoscope Pavilion, EXPO 67	F	1966	5'	3				
Schafer	sound tracks for Man and Life Pavilion, EXPO 67	Sn	1966	8'	2				
Pedersen P	Themes from the Old Testament	F	1966	20'	2				

## MONTREAL (Otto Joachim)

PP 1965

Joachim	(work in progress)		1966-67		4				
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## MONTREAL Marko

io

Carpi C	Point and Counterpoint (musique concrète et son dessiné)	FF	1960	5'	1				Pre
Carpi C	L'oiseau Maya (musique concrète et son dessiné)	FF	1961	3'	1				Pre

## MONTREAL (Pierre Mercure)

ip

Mercure	Structures métalliques No.1	C	1960	10'	37				
Mercure	Structures métalliques No.2, pour sculptures métalliques (d'Armand Vaillancourt) et bande magnétique	C+	1961	1nd (20'?)	2x2?			Scu	CBC?
Mercure	Structures métalliques No.3	C	1961	1nd (8'?)	2x2?				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Bande Tape	Autres Others		
MONTREAL (François Morel)									
ip (?)									
Morel	(musique concrète pour disque "Voix de 8 poètes du Canada")	D	1958?	?	1	Fol			
Morel	(musique pour télévision)	TV	1961?	?	1				

## MONTREAL National Film Board of Canada (NFBC)

io

Blackburn	Je	B - F	1961	8'00"	1				
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## QUEBEC Université Laval

PO studio planned for 1968



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BRATISLAVA (Roman Berger + Iľja Zeljenka)

ip Berger + Zeljenka	Etude No. 1	C	1958	4'	1				
Berger + Zeljenka	Etude No. 2	C	1958	3'	1				
Berger + Šimai + Zeljenka	Etude No. 3	C	1958	5'	1				

## BRATISLAVA Experimentálne Štúdio, Československý Rozhlas (radio)

PO 1965

Malovec	Polotemné pásmo	R	1965	7'	1				
Malovec	Edison	R	1965	14'	1				
Kupkovič	Nie je škola ako škola	F	1965	2'50"	1				
Šimai	Každých 7 minút	F	1965	2'	1				
Šimai	Zrak	F	1965	5'30"	1				
Kupkovič	Všetci, kteří padají	R	1965	10'	1				
Kupkovič	Pesticidy	F	1965	1'	1				
Kolman	Cikády	R	1965	1'30"	1				
Šimai	Tatranské kontrasty	F	1965	5'	1				
Malovec	Bolo to na váš účet	R	1966	5'	1				
Kupkovič	Autíčko cillilink	TV	1966	3'20"	1				
Kolman	Facka	R	1966	4'	1				
Kolman	Letecká linka	R	1966	4'30"	1				
Malovec	Hudba k poézii (musique pour poésie)	D	1966	13'	1			Sup	
Malovec	Orthogenesis	R	1966	7'45"	2				

## BRATISLAVA Zvukové Pracovisko (Studio sonore), Československá Televízia

PO 1961

pas d'informations sur la production de 1966

Zeljenka	65 miliónov (65 millions)	F	1961	21'	1				
Kupkovič	Nezmar hnedý (Hydra)	F	1961	7'30"	1				
Kupkovič	Magazín (Magasin)	F	1962	2'45"	1				
Zeljenka	Dáma v čiernom (Dame en noir)	F	1962	4'	1				
Berger	Opustená zem (Pays abandonné)	F	1962	?	1				
Zeljenka	Slnko v sieti (Le soleil dans le filet)	F	1962	10'30"	1				
Dessau	Russisches Wunder	F-St	1962	2'30"	1				pas utilisé dans le film

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Zeljenka	Štúdia 0, 2 (pro připravený klavír)	C	1962	3'45"	1				
Zeljenka	Štúdia 0, 3 (pro tónový generátor)	C	1962	4'	1			Sup	
Berger	Po 17 rokov (Après 17 années)	F	1963	4'	1				
Zeljenka	Voda a práca (L'eau et le travail)	F	1963	9'15"	1				
Zeljenka	Operácia X (Opération X)	F	1963	6'	1				
Zeljenka	Nezabudnutá dedina (Le village inoublié)	F	1963	?	1				
Zeljenka	Deň sv. Ladislava (Le jour de Saint Ladislav)	F	1963	3'10"	1				
Zeljenka	Muži z Gaderskej doliny (Les hommes de la vallée de Gader)	F	1963	4'50"	1				
Malovec	Výhybka (Le changement de voie)	F	1963	10'30"	1			Sup	
Berger	Vzbúra na ulici Sycamore (La révolte dans la rue Sycamore)	TV	1963	12'20"	1				
Zeljenka	Kozmos (Cosmos)	B - TV	1963	5'52"	1				
Malovec	Posledný na izbu (Le dernier dans la chambre)	F	1964	5'	1				
Kupkovič	Infarkty (Les infarctus)	F	1964	4'20"	1				
Zeljenka	Vstupujeme do doby atomovej (Nous entrons dans l'ère atomique)	F	1964	2'10"	1				
Berger	Kam nechodí inšpektor (Où l'inspecteur ne va pas)	F	1964	10'40"	1				
Stračina	Blondína (La blonde)	Th	1964	6'50"	1				
Kupkovič	Výskum materiálov (Etude des matériaux)	F	1964	3'	1				
Kupkovič	Otec turbín (Le père des turbines à vapeur)	F	1964	3'50"	1				
Zeljenka	Stretnutie (La rencontre)	F	1964	?	1				
Zeljenka	Muži vo výškach (Hommes dans les hauteurs)	F	1964	3'20"	1				
Zeljenka	Každý týždeň 7 dní (Chaque semaine 7 jours)	F	1965	8'10"	1				
Zeljenka	Zotrvačnosť (Inertie)	F	1965	3'	1				
Stračina	Zo života hmyzu (De la vie des insectes)	Th	1965	14'10"	1				
Stračina	Pinquin (Pingouin)	F	1965	3'18"	1				
Stračina	Milan Sládek (pantomime)	B	1965	12'05"	1				
Berger	Tri spomienky (Trois souvenirs)	F	1965	?	1				
Kupkovič	Reumatická horúčka (La fièvre rhumatismale)	F	1965	3'10"	1				
Kupkovič	Trenie (Frottement)	F	1965	2'30"	1				
Šimai	Senzi mama	F	1965	3'15"	1				
Berger	Analogia (Analogie)	F	1965	3'50"	1				
Dolák	Vredy (Les ulcères)	F	1965	6'10"	1				

## BRNO Elektronické Štúdio, Československý Rozhlas (radio)

PO 1964?

pas d'informations reçues

Kukso	Huprológ Nr. 1 (Music for the logarithmic slide rule)	St	1964?	1'	1				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Kukša	Signature tune for the World Congress of generalists in Bmo	In	1964?	?	1				
Polodník	"Four Sound Conversations and Finale"	Sn	1965	10'?	1				
Pišas	Koncert pro magnetofon a orchestr	C+	1965?	16'10"	1	***	***		
Růžička	Elektronia A, pro magnetofon a bas-klarinet (?)	C+	1966?	?	1				
Růžička	Elektronia B, pro magnetofon a orchestr (?)	C+	1966?	?	2				Syn
Pišas	(title unknown)	C+	1966?	?	2?				
Kohoutek	(title unknown)	C	1966?	?	?				
Štědrň	(title unknown)	C	1966?	?	?				

## JIHLAVA Horácké divadlo (théâtre)

io									
Novák	Prostory našich životů (L'espace de nos vies: deuxième version)	C	1966	2'32"	1				Poe rln třebíč
Novák	Na konci není sníh (A la fin il n'y a pas de neige: deuxième version)	C	1966	3'04"	1				Poe rln třebíč

## PLZEŇ Laboratoř Fonosyntézy, Československý Rozhlas (radio)

PO (1964) 1966 (?)

pas d'informations reçues

## PRAHA (?) (Viliam Bukový)

ip									
Bukový	Rozkaz (Der Befehl - Hiroshima)	B	1962	30'	1				

## PRAHA (Václav Kašík)

ip									
Kašík	Krakatit	O	1961 rev 1966	? (90')	1				Dil

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## PRAHA (Rudolf Komorous)

ip									
Komorous	Anatomie melancholie, für präpariertes Klavier und 2-kanaliges Tonband	C+	1966	30'	2				
Komorous	Čtyři zvukové interludia pro magnetický pás k básním Jiřího Kuběny (Vier Klanginterludien zu Gedichten von Jiří Kuběna)	C	1966	4'	1				

## PRAHA (Petr Kotík)

ip									
Kotík	Refraction	C	1961	8'	1				

## PRAHA (Václav Kučera)

ip									
Kučera	Studie pro konkrétní klavír	C	1966	5'	2				

## PRAHA (Karel Kupka)

ip (?)									
Kupka	Kontrasty, pro velký orchestr, zpěv a magnetofon (Contrastes pour grand orchestre, voix et magnétophone)	C+	1966?	?	1?			CHF	E.M.?

## PRAHA (Ladislav Simon)

ip									
Simon	"Antithèses, pour instruments et bande"	C+	1965?	?	1?				E.M.?

## PRAHA (Vladimír Šrámek)

ip									
Šrámek	Smích (Das Lachen), zu einem Text von Jiří Kolář, für eine Stimme, Flöte, Klavier, Schlagzeug und Tonband	C+	1962	ind (10')	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	
Šrámek	Métamorphoses VI, für Flöte, Klarinett, Fagott, Gong und Tonband	C+	1963	7'	1				
Šrámek	Sonet für Sonet duo	C	1966	9'	1				

PRAHA Státní Hudební Vydavatelství (SHV) (Supraphon records, publishing department)

io Komorous	Náhrobek Malevičův (Le Tombeau de Malevič)	C	1966	4'30"	1?	Sup			rin VÚRT
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PRAHA Štúdio pro Elektronickou Hudbu, Výzkumný Ústav Rozhlasu a Televize (VÚRT)

PO 1965

pas d'informations reçues

Hanuš	Pochodeň Prométheova (Le Flambeau de Prométhée)	O	1965 (1961-63)	?	1?		Dil		
Komorous	Náhrobek Malevičův (Le Tombeau de Malevič)	C	1966	4'30"	1?	Sup			rin SHV
Kabeláč	"Cloche de la Cathédrale de St Guy de Prague"	C	1966	?	1?				
Wolf	Configurazioni I	C	1966	?	1				
Kapr	Cifre I	C	1966	?	2				
Wolf	Configurazioni II	C	1966	?	2				
Lébl	Vodní malíř, zvuková projekce textu pro 2 hlasy a stereofonní záznam (Klangprojek- tionen eines Textes von Helmut Heissenbüttel, "Der Wassermaler", für 2 Stimmen und stereo- phonisches Tonband)	C+	1966	6'	2			Poe	
Kapr	Cifre II	C	1966	?	2				
Wolf	Configurazioni V	C	1966	?	2				
Lébl	Ala, zvuková projekce textu pro stereofonní záznam (Klangprojektionen eines Textes von Franz Mon, "Aber", für stereophonisches Ton- band)	C	1966	2'	2			Poe	
Lébl	Sen, zvuková projekce textu pro stereofonní záznam (Klangprojektionen eines Textes von Vladimír Lébl, "Ein Traum", für stereophoni- sches Tonband)	C	1966	4'	2			Poe	

PRAHA (pas retrouvés, probablement chacun "ip")

Grögerová + Hříšal	(poèmes pour bande)							Poe	
Kalibř	(poèmes pour bande)							Poe	
Nápravník	(poèmes pour bande)							Poe	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
TŘEBÍČ (Ladislav Novák)									
ip									
Novák	Korespondence (Les correspondances)	C	1962	6'40"	1			Poe	
Novák	Cizí společnost (La compagnie étrangère)	C	1963	5'20"	1			Poe	
Novák	Géologie ěili Jak jsme zabíjeli tatínka (Géologie ou Comment nous avons tué notre papa)	C	1963	10'12"	1			Poe	
Novák	Dialogus	C	1964	5'26"	1			Poe	
Novák	Znění pro P. G. (Sonie pour Pierre Garnier)	C	1964	2'51"	1			Poe	
Novák	Aleatorická láska (L'amour aléatoire)	C	1964	9'03"	1			Poe	
Novák	Gute Nacht	C	1964	6'15"	1			Poe	
Novák	Ceterum au	C	1964	2'03"	1			Poe	
Novák	Proverbia	C	1966	5'25"	1			Poe	
Novák	Prostory našich životů (L'espace de nos vies: première version)	C	1966	2'32"	2			Poe	rev Jihlav
Novák	Na konci není sněh (A la fin il n'y a pas de neige: première version)	C	1966	3'04"	2			Poe	rev Jihlav



## CHILE

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

SANTIAGO Laboratorio de Acústica, Universidad Católica

io

Avar

Variaciones Espectrales

C

1958-59

12'15"

1

## COLOMBIA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

BOGOTÁ (Luis Antonio Escobar)

ip

Escobar

(quelques essais)

CALI (Leon Simar)

ip

Simar

Ahora vuelven a cantar (Nun singen  
sie wieder)

Th

1966

17"

2

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## ÅRHUS Århus Teknikum

io									
Prehn	Solhverv I (Solstice I): Counter-fugue	C	1965	10'30"	1				
Prehn	Solhverv II: Micro fugue	C	1965	10'00"	1				
Prehn	Solhverv III: Centrifugue	C	1965	10'30"	1				
Prehn	Solhverv IV: Concrete fugue	C	1965	10'00"	1				

## ÅRHUS Electronic Music Studio, Det jyske Musikkonservatorium

PO 1966

Lorentzen	(many short pedagogical studies)	St	1966	0'20" - 2'30"	1-2				
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## ÅRHUS (Bent Lorentzen)

ip									
Lorentzen	Dissonanser	C	1964	14'30"	2				

## GENTOFTE (Gudmundsen-Holmgreen)

ip									
Gudmundsen-Holmgreen	Vacuum, for bånd og kvintet (flute, clarinet, bassoon, violin and piano)	C+	1960	3'30"	2x1				withdrawn

## KALUNDBORG Studio 60

PP 1960

Plaetner	Elektronisk kantate	C	1960	5'34"	2				
Plaetner	Elementi	C	1960	5'15"	2				
Plaetner	Continuo	C	1960	11'35"	2x2				
Plaetner	Peripatos	C	1961	7'00"	2				
Plaetner	Et barn er født (Un enfant est né, cantate de Noël)	C	1961	23'00"	2				
Plaetner	Den genfundne Ophelia (Ophélie retrouvée)	C	1961-62	46'00"	2/1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Plaetner	Biedermann og brandstifterne (Biedermann et les incendiaires), for instrumenter og bånd	Th	1962	25'00"	2				
Plaetner	Alea	C	1963	6'-9"	2				
Plaetner	Parabler	C	1963	6'18"	2				
Plaetner	Alfa	C	1963	8'12"	2				
Plaetner	Beta	C	1963	5'31"	2				
Plaetner	Gamma	C	1963	8'04"	2				
Plaetner	Sprech/time, for talerstemme, instrumenter ad lib. og højttalere	C+	1963	11'04"	1				
Plaetner	Modulationer	C	1963	6'30"	2/1				
Plaetner	Relativités, for instrumenter ad lib. og højttalergrupper	C+	1963	17'16"	2				
Plaetner	Vår tids kantate I (Cantate de notre temps I)	C	1963	15'00"	2				
Plaetner	Kryptogram	C	1963	12'10"	2				
Plaetner	Polygon I	C	1963	4'19"	2				
Plaetner	Stk. 8 (Numéro 8)	C	1963	16'20"	2				
Plaetner	Kappens arving (L'héritier de la cabane)	C	1963	11'30"	2				
Plaetner	Nocturne, for fløjte og båndoptagere	C+	1963	5'25"	2				
Plaetner	10 oktober, for instrumenter og bånd	C+	1963	18'00"	2/1				
Plaetner	Vår tids kantate II (Cantate de notre temps II)	C	1964	12'06"	2				
Plaetner	Synkratikon, for instrumenter og bånd	C+	1965	6'10"	5x2				
Plaetner	De elskende (Les amants), avec projections	C	1965	11'10"	2				
Plaetner	Words and music	C	1965	6'11"	2				
Plaetner	Spirales et polygones	C	1966	6'01"	2				
Plaetner	Coupsures	C	1966	8'30"	2				

## KØBENHAVN Danmarks Radio

io (1953) 1956

probably also works by Svend Erik Tarp, Ib Nørholm, Paul Rosing Olsen

Pade	En dag på Dyrehavsbakken	TV	1953-55	30'00"	1				
Pade	Seks eventyr for børn (Six Fairy Tales for Children)	R	1955-56	6x20'	1				
Pade	Den lille havfrue (The Little Mermaid, English version, 1958)	R	1957	42'40"	1				
Pade	Syv cirkler (Seven Circles)	C	1958	7'00"	(2) 1				
Pade	Symphonie magnétophonique	C	1958	19'25"	1				
Pade	Glasperlespil I	C	1958	7'00"	2				
Pade	Glasperlespil II	C	1958	7'20"	2				
Pade	Den fortabte søn (Le fils prodigue)	Th	1959	15'00"	1				
Pade	Lys og lyd, elektronisk musik til lysorgel (Light and Sound, electronic music with light organ)	C	1959	4'35"	2				
Pade	Afsnit I, II, III, for soloviolin og 3 højttalere (Sections I, II, III)	C+	1960	14'10"	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Pade	Vikingerne (The Vikings)	C / F	1961	14'05"	1				
Pade	Etude I	C	1961	5'25"	1				
Nærgård	Dommen (The Judgment), langfredagsoratorium for solister, blandet kor og mindre orkester	C+	1961-62	50'	1			Han	
Pade	Faust	R	1962	42'	1				
Pade	Suite from "Faust"	C	1962	36'00"	2				
Nærgård	Titanic, deklamatorium for recitation og et 2-kanalet lydbånd	C+	1962	35'	2			Han	
Pedersen J	Ave	C	1963?	?	1?				
Schultz	Pastorale No.5, over fire menneskestemmer	C	1963	?	1?				studio uncertain
Pade	Græsstræet (The Blade of Grass)	B - TV	1965	23'50"	1				
Nærgård	Labyrinten	O	1966-67 (1963)	30' (75')	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
BADEN-BADEN Südwestfunk (SWF)									
io									
Börck + Heck	Das kalte Licht	TV	1955	3'25"	1				
Börck + Heck	Von den unglücklichen Lebensbedingungen der Thunfische	R	1956	12'20"	1				
Usachevsky	Linear Contrasts	C	1957	3'40"	1	SoN			in CPEMC
Usachevsky	Improvisation 4711	St	1957	0'42"	1	SoN			
Boulez	Poésie pour Pouvoir, pour 3 orchestres et bande magnétique	C+	1958	18'40"	5/2				withdrawn
Haubenstock-Ramati	Für K (orchestrale Montage: 2. Teil von "Vermutungen über ein dunkles Haus", für Orchester und Tonbänder)	C	1964 (1962-63)	2'57" (20')	4		UE		rev Berlin TU + D. Ober
BERLIN Deutsche Oper									
io									
Haubenstock-Ramati	Für K (orchestrale Montage: 2. Teil von "Vermutungen über ein dunkles Haus", für Orchester und Tonbänder)	C	1966 (1962-63)	2'57" (20')	4		UE		in TU + SWF
Haubenstock-Ramati	Amerika (Aufnahme-Montagen: einschl. "Vermutungen über ein dunkles Haus")	O	1966 (1962-64)	120"	4		UE		in TU
BERLIN Rundfunkdienst der Evangelischen Kirche									
io									
Siebert	Etüde für Klarinette	St	1964	1'15"	1				
Siebert	Komposition für Flöte und Tonband	C+	1964	7'00"	1				
BERLIN (Oskar Sala)									
ip 1948-57 (+ io, Musikhochschule), fortgesetzt im Oskar Sala Elektronischen Studio									
Nur die elektronischen Teile sind bezeichnet									
MTR = Mixturtrautonium									
manche Kompositionen sind "populär" im Stil									
Majewski + Sala	Faust I	R	1948	20'00"	1				
Sala	Concertino für MTR und elektrisches Fantasie-Orchester	C+	1953	6'00"	1				
Sala	Konzertante Variationen	C	1953	8'35"	1				
Sala	Verzauberter Niederrhein	F	1953	10'00"	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sala	Scherzo-Eröde	C	1954	7'40"	1				
Sala	Musik für elektronisches Schlagwerk	C	1954	15'00"	1				
Sala	Musik für elektrisches Orchester	C	1954	9'00"	1				
Sala	Konzert für MTR und elektronisches Schlagwerk	C+	1954	16'00"	1				
Baumann	Elektra	Th	1954	29'00"	1				
Sala	Elektronische Tanzsuite	C	1955	15'00"	1				
Sala	Intermezzo (Eine Nacht in Elektra)	C	1955	14'00"	1				
Sala	Verlorene Freiheit	F	1956	10'30"	1				
Sala	Dein Horoskop - Dein Schicksal	F	1956	6'00"	1				
Baumann	Nach Damaskus	Th	1956	15'00"	1				
Sala	Schöpfung ohne Ende	F	1957	63'00"	1				
Baumann	Penthesilea	Th	1957	60'00"	1				

BERLIN Oskar Sala Elektronisches Studio, im Hause Mars-Film

PP 1958 fortgesetzt von oben

Nur die elektronischen Teile sind bezeichnet

MTR = Mixturtrautonium

manche Kompositionen sind "populär" im Stil

nicht angegeben sind 44 Werbespots (TV) und 10 Werbefilme 1960-62, sowie Werke, in denen der Fremdanteil mehr als

50% beträgt

Sala	Forschung und Leben	F	1958	22'00"	1				
Sandloff	Der Meisterdieb	TV	1958	19'00"	1				
Engelmann + Sala	Der Sturm	Th	1958	20'00"	1				
Sala	Gefahr Nordwest	F	1958	18'00"	1				
Sala	Du hast die Chance	F	1958	12'00"	1				
Sala	Aluminium, Portrait eines Metalls	F	1958	13'00"	1				
Sala	Kompositionen für MTR und Tonband	C+	1958	20'00"	1				
Genzmer	Kompositionen für MTR und Tonband	C+	1959	12'00"	1				
Sala + Schultze	Das Mädchen Rosemarie	F	1959	15'00"	1				
Sala	Im Tal der Künstler	F	1959	10'30"	1				
Sala	Ausgewählte islamische Kleinkunst	F	1959	8'20"	1				
Sala	Gold der Pharaonen	F	1959	7'20"	1				
Sala	Kosmos zwischen gestern und morgen	F	1959	3'00"	1				
Sala	Die Kunst zu pflügen	F	1959	5'00"	1				
Sala	Senedjems Weg ins Paradies	F	1959	9'30"	1				
Sala + Sandloff	Triumph der Medizin	TV	1959	10'00"	1				
Majewski + Sala	Labyrinth der Leidenschaften	F	1959	36'00"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sandloff	Der Fall Pinedus	R	1959	15'00"	1				
Sala + Sandloff	Die Grasharfe	Th	1959	15'00"	1				
Sala	Das Magische Band	F	1959	3'00"	1			GBI	
Sala	Gewebte Natur	F	1960	8'20"	1				
Sala	Ein Wald klagt an	F	1960	5'00"	1				
Sala	Ausflug in die Vergangenheit	F	1960	6'00"	1				
Sala	Die Träume des Herrn Jules Verne	F	1960	9'40"	1			GBI	
Sala	Stahl, Thema mit Variationen	F	1960	12'35"	1			GBI	
Sala	Erinnerungen an eine bewegte Vergangenheit	F	1960	11'00"	1				
Sala	Hier beginnt Europa	F	1960	7'00"	1				
Sala	Geheimnis eines Stahls	F	1960	12'35"	1				
Lothar	Die Nashörner	Th	1960	25'00"	1				
Gasmann + Sala	Paeon (Elektronica)	B	1958-60	17'30"	1			Wst	
Sala	Druckgefäß Kahl	F	1960	12'35"	1				
Sala	Antigone	Th	1960	30'00"	1				
Sala	Berliner Kaleidoskop	F	1961	10'00"	1			GBI	
Sala	Zündhölzer	F	1961	9'30"	1				
Sala	Triumph der Technik, I-VI	TV	1961	40'00"	1				
Sala	Käthe Kollwitz	F	1961	5'30"	1				
Sala	Rummelrhythmus	TV	1961	9'20"	1				
Sala	Unter der Oberfläche	TV	1961	9'00"	1			GBI	
Sala	Leben des Maeres, TV-Serie Nr. 1-19	TV	1961	129'00"	1				
Sala	Jockeis	F	1961	6'20"	1				
Sala	Rohr aus Stahl	F	1961	22'50"	1				
Sala	Mit dem Adler fing es an	F	1961	20'30"	1				
Sala	Mit Rad und Rat	F	1961	11'00"	1				
Sala	Widerstand	F	1961	37'50"	1				
Sala	Menschenwürde	F	1961	9'15"	1				
Sala	Gesicht des Bahnhofs	TV	1961	11'00"	1				
Sala	Wir fliegen	TV	1961	13'00"	1				
Sandloff	Akte Wilhelm Voigt	R	1961	10'00"	1				
Sala	Aus unserem Arbeitstag	TV	1961	8'00"	1				
Sala	Tagebuch eines Reporters	TV	1961	10'30"	1				
von Feilitzsch	Jenaer Glas	F	1961	30'00"	1				
Sandloff	Intermezzo	Th	1961	20'00"	1				
von Feilitzsch	Käthchen von Heilbronn	Th	1961	35'00"	1				
Sala	40 Stunden sind genug	F	1962	5'30"	1				
Sala	Wasserelektrolyse in Assuan	F	1962	13'00"	1				
Sala	Bei mir bin ich schön	TV	1962	16'40"	1				
Sala	Zeichnungen von Oswin	TV	1962	11'30"	1				
Sala	Vulkanisches Anflitz	F	1962	10'40"	1				
Sala	Gletscher und ihre Ströme	F	1962	10'30"	1				
Sala	Allstromzug	F	1962	11'20"	1				
Sala	Deutsche Reiterei heute	F	1962	7'50"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sala	Remanit	F	1962	31'00"	1				
Sala	Herbst der Raketen	F	1962	8'00"	1				
Sala	Polyäthylén	F	1962	12'10"	1				
Sala	Der Fächer	F	1962	22'30"	1				
Sala	Auf weissem Grund	F	1962	10'30"	1				
Sala	Volk unter Völkern	F	1962	15'40"	1				
Sala	Die Luft, in der wir leben	F	1962	9'00"	1				
Sala	Ich zeichne New York	F	1962	10'40"	1				
Sala	Ich Mars - Tonbandstudie	D	1962	0'42"	1	GBl			
Sala	Improvisation mit dem Rauschgene- rator	D	1962	0'42"	1	GBl			
Heuser	Berlin - Alexanderplatz	R	1962	15'00"	1				
Sandloff	Der Unvollendete	R	1962	10'00"	1				
Sandloff	Nemo	F	1962	11'00"	1				
Gassmann + Sala	The Birds	F	1962	25'00" (115')	1				
von Feilitzsch	Stählerne Brücken	F	1962	15'00"	1				
von Feilitzsch	Nachts bei der Post	F	1962	10'00"	1				
Lothar	König Lear	Th	1962	20'00"	1				
Sala	Afrikarama Industrie-Ausstellung Berlin	Sn	1962	18'00"	1				
Sala	Amphytrion 38	TV	1963	13'00"	1				
Sala	Der Fluch der gelben Schlange	F	1963	22'00"	1				
Sala	Der Fluch der gelben Schlange (Auszug)	D	1963	6'00"	1	Met			
Sala	A fleur d'eau (In wechselndem Gefälle)	F	1963	11'20"	1				
Sala	A fleur d'eau (Auszug)	D	1963	6'20"	1	Met			
Sala	Geschichten mit Gewichten	TV	1963	5'00"	1				
Sala	Wiesensonntag	F	1963	9'50"	1				
Sala	Triumph der Technik, VII-VIII	TV	1963	19'00"	1				
Sala	BASF Jahresschau	F	1963	13'50"	1				
Sala	Rendez-vous mit der Vergangen- heit, TV-Serie Nr. 1-8	TV	1963	48'00"	1				
Sala	Auf gehobener Ebene	F	1963	33'50"	1				
Sala	Spektrum der Chemie	F	1963	25'20"	1				
Sala	Der Würger	F	1963	37'00"	1				
Sala	Mobile Gesellschaft	F	1963	18'20"	1				
Sala	Alvorada - Aufbruch in Brasilien	F	1963	36'00"	1				
Sala	Demag baut für die Welt	F	1963	17'45"	1				
Sala	Der bewährte Michel	TV	1963	23'40"	1				
Sala	Manoques volutes	F	1963	26'40"	1				
Sala	Die ersten 40 Jahre	TV	1963	19'00"	1				
Sandloff	Von Musen und Menschen	TV	1963	6'00"	1				
Sala	Elektronische Improvisationen	C	1964	17'00"	1	Wst			
Sala	Im Schatten von Peking	TV	1964	9'00"	1				
Sala	Ödipus	Th	1964	25'00"	1				
Sala	Macbeth	Th	1964	30'00"	1				
Sala	Im Tal der Finsternis	R	1964	7'30"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sala	Altersheim	F	1964	6'00"	1				
Sala	Schule von St. Thomas	TV	1964	6'00"	1				
Sala	BASF Jahresschau 1963	F	1964	11'00"	1				
Sala	Mit offenen Augen	TV	1964	33'00"	1				
Sala	Lateinamerika, Diarama Industrie- Ausstellung Berlin	Sn	1964	18'00"	2				
Sala	Korallen	F	1964	11'30"	1				
Sala	New York	F	1964	10'40"	1				
Sala	Tokyo, Stadt im Osten	F	1964	8'00"	1				
Sala	Ich in der Zeit (Bernard Buffet)	F	1964	10'40"	1				
Sala	Vorsorge aus Klugheit	F	1964	13'00"	1				
Sala	Todesstrahlen des Dr. Mabuse	F	1964	13'00"	1				
Sala	Mit Farben begann es	F	1964	16'00"	1				
von Feilitzsch	Macbeth	Th	1964	35'00"	1				
Lothar	Liliom	Th	1964	20'00"	1				
Baumann	Der König stirbt	Th	1964	10'00"	1				
Sala	The city of tomorrow	C	1964	24'00"	1				
Sala	253000 Stunden	F	1965	20'00"	1				
Sala	Platons Gastmahl	TV	1965	16'00"	1				
Sala	Unter dir der Himmel	F	1965	16'30"	1				
Sala	1000 Wunder 1000 Plagen	F	1965	10'00"	1				
Sala	Kraftstoff (Aval)	F	1965	11'00"	1				
Sala	Petrol	F	1965	4'30"	1				
Sala	Polnische Passion	F	1965	43'00"	1				
Sala	Krampus und Angelika	TV	1965	8'00"	1				
Sala	Buzkashi	TV	1965	5'00"	1				
Sala	Chemie für alle	F	1965	3'00"	1				
Sala	Sinterung von Eisenerz	F	1965	19'50"	1				
Sala	Schnellstrassen im Zahlungsverkehr	F	1965	6'20"	1				
Sala	Moskau fotografiert	F	1965	6'30"	1				
Sala	Jede Minute ein Tor	TV	1965	7'30"	1				
Sala	Diarama Industrie-Ausstellung Berlin	Sn	1965	11'00"	2				
Sala	Die Stadt von morgen	TV	1965	8'30"	1				
Baumann	Besteigung des Mount Everest	Th	1965	10'00"	1				
Lothar	Sturm	Th	1965	30'00"	1				
Sandloff	Intermezzo	TV	1965	35'00"	1				
Sala	Kompositionen für MTR mit linea- ren und Tonbandschleifen mit loga- rithmischen Frequenzverschiebun- gen	C+	1965-66	20'00"	1				
Sala	Berlin 1913 - Aufbruch zum Wel- tenende	TV	1966	13'30"	1				
Baumann	Faust II	Th	1966	35'00"	1				
Sala	Tonbildschau Stadterneuerung	Sn	1966	11'00"	2				
Sala	Mixturen (aus dem elektronischen Studio)	TV	1966	9'00"	1				
Sala	Unsichtbare Kohle	F	1966	7'30"	1				
Sala	Wer forscht, der findet	F	1966	19'00"	1				
Sala	Pyramin	F	1966	11'00"	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sala	Nashörner	Th	1966	35'00"	1				

## BERLIN Sender Freies Berlin (SFB)

io	Hörtext 1	C	1963	12'21"	1				Poe
Kriwet			1965	65'	4				Mod
Wildberger	Epitaph für Evariste Galois, Dokumentarische Handlung für Sopran, Bariton, Sprecher, Sprechchor, 4-Spur Tonband und Orchester (deutsche Fassung)	C+	(1961-62)						rin Genève

## BERLIN Studio für Elektronische Musik Berlin

PP 1965

Kessler	Komposition für Klavier, Kontrabass und 4-Kanal-Tonband	C+	1966	9'	2x2				
Kessler	Musik für Flöte, Klavier und 4-Kanal-Tonband	C+	1966	13'	2x2				

## BERLIN Studio für Elektronische Musik, Technische Universität (TU)

PO (1955) 1962

all works produced since 1962 have been the result of teamwork under the name "Berliner Elektronik", consisting of Winkel, Krause and (since 1964) Rüfer, with Blacher or other visiting composers. In accordance with the principles of presentation adopted in this catalog, only the composers have been indicated - in spite of precise indications in the list received - which is also consistent with listings in concert programs, B&B catalogs and other sources; in most cases instrumental and/or vocal music by the composer accompanies the electronic music

Schröpfer	Mechanisches Theater (Marionettenspiel, auch als Film "Die Stadt")	Th	1955	10'	1				
Schröpfer	Musique Concrète	F	1955	10'	1				
Grübnau	Die Welt von morgen (Reportage über die Technische Universität Berlin)	F	1957	8'	1				
Thürichen	Musik auf Pauken	C	1958	10'15"	1				
Křenek	Serielle Studie (unvollendet)	Sr	1961	1'	1				
Hartig	Escorial	O	1961	?	1				B&B
Blacher	Multiple Raumperspektiven, für Klavier und drei Klangerzeuger	C+	1962	7'34"	3				B&B
Blacher	Elektronische Studie über ein Pa-saunen-Glissando (Glissierende Deviationen)	C	1962	5'29"	4				
Blacher	Studie in Schwarz, elektronische Fassung des Spirituals "Nobody Knows the Trouble I've Seen", für Sopran und Tonband	C+	1962	2'35"	4				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Studio	Persischer Sinnspruch (elektronische Studie zur Sprachverformung)	C	1963	5'32"	4				
Blacher	Der Astronaut (Raumstudie)	C	1964	6'14"	4				
Blacher	Spazio vocale e strumentale, für Stimme, Violine und Tonband	C+	1964	4'52"	4				
Blacher	Skalen 2:3:4 (Vierteltaststudie)	C	1964	4'41"	4				
Studio	Morzezeichen	C	1964	4'31"	1				
Studio	Androklus und der Löwe	Th	1964	8'	4				nicht aufgeführt
Blacher	Elektronische Impulse (Elektronisches Scherzo)	C	1965	2'47"	2		Wer	B&B	
Blacher	Wasser (Klavierstudie, für Film "Interferenzen")	F	1965	8'44"	1				
Hartig	Wahin, Oratorium für 3 Solisten, 2 Chöre, Orchester und Tonband	C+	1965	1'30" (60')	1				
Blacher	Tarantella (Schluss von "Tristan")	B	1965?	?	?			B&B	nicht in off. Liste
Blacher	Zwischenfälle bei einer Notlandung (Text von Heinz von Cramer)	O	1964-65	56'18"	4			B&B	
Studio	Herzschall (synthetische Herzklänge)	F	1966	33'	1			***	
Haubenstock-Ramati	Für K (orchestrale Montage: 2. Teil von "Vermutungen über ein dunkles Haus", für Orchester und Tonbänder)	C	1966 (1962-63)	2'57" (20')	4			UE	rin D. Oper + SWF
Haubenstock-Ramati	Amerika (Aufnahme-Montagen: einschl. "Vermutungen über ein dunkles Haus")	O	1966 (1962-64)	120'	4			UE	rin D. Oper
Blacher	Elektronische Teile aus "Zwischenfälle bei einer Notlandung" (work in progress)	C	1966-67	(20')	4				

## BERLIN (Hans Heinrich Wiese)

ip

Wiese	Redox, Komposition für Flöte mit Hoch-Tiefpass	C+	1964	10'30"	2/1 ch				mit K&B in WDR p Wiese
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## BERLIN (untraced)

Klebe	Menagerie, für Orchester und Tonband	B	1958	?	1			B&B	
Klebe	Die Ermordung Cäsars	O	1959	?	1			B&B	
Thürichen	Anaximanders Ende	O	1960?	?	1			B&B	
Hartig	Komposition in fünf Phasen, für Violoncello, Chorstimmen, Orchester und Tonband	C+	1966-67?	?	1?				RIAS (Radio)?

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

BOCHUM Studio für konkrete und elektronische Musik, Schauspielhaus Bochum

PO 1960

nach ca. 30 andere Kompositionen sind hier nicht angegeben  
manchmal Jazz und leichte Musik verwendet

Schönbach	In 10 Minuten um die Welt	F	1960	9'	1				
Schönbach	Geometrie, Sprache der Form	F	1960	10'	(3x2) 1				
Schönbach	Das Knalleidaskop	F	1960	10'	1				
Schönbach	Das Paradoxium	F	1960	9'	1				
Schönbach	Das Falkenmädchen	Th	1960	12'	2				
Schönbach	Othello	Th	1960	14'	1				
Schönbach	Caligula	Th	1960	4'	1				
Schönbach	Unsere Sonne	F	1960	10'	(2) 1				
Schönbach	Aufbruch ins All	F	1960	9'	1				
Schönbach	Versteinertes Leben	F	1960	10'	1				
Schönbach	König Johann	Th	1961	13'	1				
Schönbach	Wie es Euch gefällt	Th	1961	18'	2				
Schönbach	Erdbeben in Chile	F	1961	9'	1				
Schönbach	Die Reise	Th	1962	12'	1				
Schönbach	Leonce und Lena	Th	1962	16'	1				
Schönbach	Die Welt der Planeten	F	1962	10'	1				
Schönbach	Die Erde bebt	F	1962	9'	1				
Schönbach	Der Lauf des Bösen	Th	1963	5'	1				
Schönbach	Der unaufhaltsame Aufstieg des Arturo Ui	Th	1963	25'	2				
Schönbach	Ende gut alles gut	Th	1963	16'	1				
Schönbach	Trailus and Cressida	Th	1964	32'	3x1				
Schönbach	Mit Lot und Jakobstab	F	1964	8'	1				
Schönbach	Improvisation sur Tarasin	C	1964	4'	2				
Schönbach	Bürger Schippel	Th	1964	14'	1				
Schönbach	Mein Faust	Th	1964	11'	1				
Schönbach	Die Dame ist nicht fürs Feuer	Th	1965	16'	2				
Schönbach	Jedermann	Th	1965	14'	2				
Schönbach	Timon von Athen	Th	1965	17'	2				
Schönbach	Strassenverkehr in Kalifornien	TV	1965	11'	1				
Schönbach	Der König stirbt	Th	1965	7'	2				
Schönbach	Die Schelmenstreiche des Scapin	Th	1965	14'	1				
Schönbach	Weh dem der lügt	Th	1966	17'	2				
Schönbach	Die Langmütigen	Th	1966	9'	2				
Schönbach	Belagerungszustand	Th	1966	23'	2				
Schönbach	Macbeth	Th	1966	16'	2				
Schönbach	CNG 224	C	1966	4'	2				
Schönbach	Kurs Indischer Ozean	F	1966	10'	1				
Schönbach	Turandot	Th	1966	14'	2+1				
Schönbach	Wir sind noch einmal davongekommen	Th	1966	14'	2				
Schönbach	Armstrong sagt der Welt lebewahl	Th	1966	7'	1				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Schönbach	Becket oder die Ehre Gottes	Th	1966	5'	1				
Schönbach	Fiesco	Th	1966	3'	2				
Schönbach	Peer Gynt	Th	1966	18'	2+1				
Schönbach	Forschungsschiff	F	1966	9'	1				
Schönbach	Das Leben Eduard II von England	Th	1966	5'30"	2				
Schönbach	Gesang im Feuerofen	Th	1966	14'	2				

BONN Institut für Kommunikationsforschung und Informationstheorie, Bonner Universität

io

Meyer-Eppler	Klangmodelle (Br NWDR Köln)	St	1951						
Maderna	Musica su due Dimensioni I, per flauto, percussioni e nastro	C+	1952	7'30"	1				withdrawn

BREMEN Radio Bremen

io

Niemann	Träume von einem Mond	F	1962	10'	1				
Niemann	27 min 45 sec (nach "Textes pour rien" von Samuel Beckett)	F	1964	27'45"	1				
Niemann	Der Baum (Afrikanische Märchen von Blaise Cendrars)	R	1965	14'	1				
Niemann	Der Wind (Afrikanische Märchen von Blaise Cendrars)	R	1965	12'	1				
Niemann	Sin, oder Die Reise nach Peking	R	1966	90'	1				

DARMSTADT (Hans Ulrich Englemann)

ijj

Engelmann	Cadenza, für Klavier solo und manipulierte Tonband	C+	1961	9'15"	2			A&S	
Engelmann	Trias, für Klavier, Orchester und Tonband (einschl. "Cadenza")	C+	1962	22'	2			A&S	
Engelmann	Traumspiel	Th	1964	20'	2				
Engelmann	Durch die Wälder	Th	1965	20'	2				
Engelmann	Manifest vom Menschen, für Soli, Chor, Orchester und Tonband	C+	1966	60'	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
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## DARMSTADT Hermann Heiss - Studio für Elektronische Komposition

PP 1957 (-1966)

provisorische Liste der elektronischen Werke des neulich verstorbenen Komponisten Hermann Heiss, vom Internationalen Musikinstitut Darmstadt aufgestellt

\*TV\* = Gebrauchsmusik für TV und/oder R

Heiss	Der Feind des Präsidenten	R	1957	15'00"	1		
Heiss	Essay I	C	1957	5'30"	2		
Heiss	Undine	Th	1957	10'50"	1		
Heiss	Essay II	C	1958	5'40"	2		
Heiss	Die Tar	Th	1958	16'00"	2		
Heiss	Elektronische Komposition II: Laut und Stille	C	1959	8'10"	2		
Heiss	Studie 59 (zu AS 60)	St	1959	3'05"	2		
Heiss	Elektronische Komposition III: AS 60	C	1960	21'30"	2		
Heiss	Variante AS 60	C	1960	19'00"	2		
Heiss	Die Traerinnen	Th	1960	3'00"	1		
Heiss	Lemuren	TV	1960	5'15"	2		
Heiss	Zikaden	TV	1960	3'50"	2		
Heiss	Ferne Trommeln - ferne Glocken	TV	1960	9'10"	2		
Heiss	Meteore	TV	1960	1'57"	1		
Heiss	Battements	TV	1960	2'00"	1		
Heiss	Monophon	TV	1960	3'10"	2		
Heiss	Die Fliegen	Th	1961	7'00"	1		
Heiss	Elektronische Komposition IV	C	1961	13'10"	2		
Heiss	Die Tar	B	1961	56'00"	2		
Heiss	Zuordnung zwei	C	1961	14'30"	2		
Heiss	Peitschenmusik	TV	1961	2'02"	1		
Heiss	Zuordnung drei: LTM 61 (Licht, Tanz, Musik)	C	1961	14'30"	1		
Heiss	Proportionen	C	1961	7'30"	2		
Heiss	Logatome, Bandkomposition für Sprecher, Instrumente und elektronische Klänge	C+	1961	7'20"	2		
Heiss	Gespensische Visionen	TV	1962	1'47"	1		
Heiss	Resonanzen	TV	1962	2'40"	1		
Heiss	LTM 62 - Diffusion für Licht, Tanz und Musik	C	1962	7'15"	2		
Heiss	Diaberies	TV	1962	1'35"	2		
Heiss	Tonbänder für "Aniara", Oper von Karl-Birger Blomdahl (neue Fassung)	O	1963	12'30"	2		In Stock-halm EMS
Heiss	Zuordnung vier	C	1963	7'42"	2		
Heiss	Grasse Paukenmaschine	TV	1963	10'20"	2		
Heiss	Zuordnung vier - variabel für 4 Magnetofone	C	1963	12'-20'	4x1		
Heiss	Eisenhütte (Stahlwerk)	TV	1963	12'20"	2		
Heiss	Präludium ANANKE	C	1964	8'20"	2		
Heiss	Missa, für Alt, Tenor, gemischten Chor und elektronisches Tonband	C+	1964	52'	2		
Heiss	Variable Musik für 4 Magnetofone	C	1966	ind, min 8'45"	4x1		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Heiss	Salutatio, für eine Singstimme, eine Sprechstimme und elektronisches Tonband	C+	1966	8'15"	2		
	Gebrauchsmusiken (op. posth.)						
Heiss	Stimmen der Nacht			5'25"	2		
Heiss	Fantastischer Auftakt			2'38"	2		
Heiss	Marche drolatique			1'40"	2?		
Heiss	Schmiedehammer			1'25"	2		
Heiss	Safari			1'20"	2		
Heiss	Montagehalle			2'35"	2		
Heiss	Vier Einspielmusiken:						
	Ghostcastle			2'50"	2		
	Streitgespräch			1'55"	2		
	Hart und zart			1'37"	2		
	Maschinenraum			3'30"	2		
Heiss	Fünfzehn Einspielmusiken:						
	Idiome			0'27"	?		
	Regenpfeifer			0'27"	?		
	Konglomerat			0'27"	?		
	Zartes Raunen			0'35"	?		
	Comical			0'36"	?		
	Klanggewebe			1'30"	?		
	Grotesker Auftakt			0'15"	?		
	Heiteres Getöse			1'35"	?		
	Warten (Tiefes Tönen)			1'10"	?		
	Zerschneiden			0'55"	?		
	Unheimlich Getier			1'05"	?		
	Clownerie			0'38"	?		
	Zykaden			1'30"	?		
	Meteore			0'45"	?		
	Tanztrommel (Tanzrhythmen)			1'10"	?		
Heiss	ABC	Th		?	?		
Heiss	Die Hochzeit	R		?	?		
Heiss	Vorsätzlich	TV		?	?		
Heiss	Filmmusik für Industrie-Film	F		12'00"	1		

## FRANKFURT Hessischer Rundfunk

io							
Heiss	Pausenzeichen des Hessischen Rundfunks (Radio)	In	1954	0'06"	1		
Heiss	Die glorreiche Unterlassung des Fliegerhauptmanns K, Funkballade für Sänger, Sprecher, gemischten Chor, Sprechchor, Instrumental-Ensemble und radiogene Mixel (elektronische Klänge und Phonamontage)	R	1956	?	1		



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## FRANKFURT (Aleida Montijn)

ip (?)

untraced  
Montijn

Parabel, für Orchester und Tonband

B

1962

?

1?

## HAMBURG Norddeutscher Rundfunk (NDR), Funkhaus Hamburg

io

Liebmenn	Ein Sommernachtsstraum	Th	1965	ind (loops)	4				
Kayn	Signals, für 7 Instrumentalgruppen (Realisationen des elektronischen Teils):		(1964-66)	(15')					SZ
	Version I	C+	1966	2'	2				
	Version II	C+	1966	3'	2				

## HANNOVER Norddeutscher Rundfunk (NDR), Funkhaus Hannover

io 1960-65

Hashagen	Percussion I, für Singstimme, Schlagzeug und Tonband	C+	1960	8'30"	1				
Hashagen	Percussion II	C	1960	4'50"	1				
Hashagen	Transpositionen (auch verwendet in: "Transpositionen-Improvisationen, für Schlagzeug und Tonband", 1965)	C	1961	4'00"	1				
Hashagen	Manasses Gebet, für Bariton, Chor und Tonband (geistl.)	C+	1961	12'00"	1				
Hashagen	David's Dankagung, Rezitation für Chor und präpariertes Tonband, mit Sprecher, vokalen und instrumentalen Klängen (geistl.)	C+	1962	14'30"	2				
Hashagen	Tragedia	B	1963	20'00"	1				
Hashagen	Cymbalon, für Cembalo und Tonband	C+	1963	8'00"	1				
Hashagen	Pergiton II, für Gitarre und Tonband	C+	1963	9'00"	1				
Hashagen	Peer Gynt	Th	1964	25'00"	1				
Hashagen	Giorno per giorno, für Singstimme, Instrumente und Tonband	C+	1965	9'00"	2				

## KARLSRUHE Studio für Elektronische Musik, Technische Hochschule (bis 1966 in Verbindung mit der Badischen Hochschule für Musik)

PO (1957) 1961

Asuar	Estudio Aleatorio	C	1962	5'23"	2				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Asuar	Preludio "La Noche" (I)	C	1962	4'00"	1	JME			
Asuar	Serenata para mi voz y sonidos sinustoidales (Serenata für meine Stimme und Sinustöne)	C	1962	6'00"	2				

## KÖLN (Konrad Boehmer)

ip)

Boehmer	Der Tänzer unserer lieben Frau	B	1963	59'24"	2				withdrawn
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## KÖLN (Johannes G. Fritsch)

ip)

Fritsch	Bewegung I, musikalisches Theater für Sprecher, Tänzer, Mimen, Scheinwerfer, Projektionen und Tonband	MT	1962	5'	1				withdrawn
Fritsch	Bewegung II 44'27" 1962, musikalisches Theater für Sopran, Chorgruppen, Tänzer, Mimen, Projektionen, 13 Instrumente und Tonband	MT	1962	44'27"	1				
Fritsch	Nach zehn Minuten bis Buffalo	Th	1962	5'	1				
Fritsch + Niehaus	Woyzek	Th	1962	5'	1				
Fritsch + Niehaus	Chimäre	Th	1963	5'	1				
Fritsch	Philippa, Komposition für Bilder, Tänzer, Schauspieler, Sprecher und Tonband	MT	1964	7'	2				
Fritsch	Madrigal Triste nach Baudelaire, für Oboe solo und Tonband (revidierte Fassung)	C+	1963-64	7'47"	2			Hag	
Fritsch	Die Frösche	Th	1964	5'	1				
Fritsch	Kitschmusik	St	1965	5'58"	2				
Fritsch	Partita, für Viola, 2 Kontaktmikrofone, 2 Filter, 2 Magnetophone und 3 Regler (5 Spieler)	C*	1967 (1966)	11'	3 ch				

## KÖLN (Mauricio Kagel)

ip)

Kagel	Phonaphonie, vier Melodramen für zwei Stimmen und andere Schallquellen	C+	1964 (1963-64)	19' (25')	2x1			UE	
Kagel	Diaphonie: I für Chor, Orchester und zwei Projektoren / II für Chor und zwei Projektoren / III für Orchester und zwei Projektoren (alle drei mit Tonbändern)	C+	1965 (1964)	ind, max 15' (20')	2x1			UE	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## KÖLN (Nam June Paik)

PP 1958-61 (moved during this period to Refrath-Bensberg bei Köln)

Paik	hommage à John Cage, music for three tape recorders and two pianos, with other actions	C+/MT	1958-59	0'30"	3x1				
Paik	Etude for pianoforte (with tapes)	MT	1960	15'	3x1				
Paik	Simple (for "Originale" by Stockhausen), actions with tapes	MT	1961	0'15"	2x1				

## KÖLN (Jaap Spek)

ip									
Mariétan + Morgan	Forte-Piano, pour instrument à vent (aülve), piano, microphone, microphones de contact, filtres et potentiomètres	C*	1966	Ind, max 180" (27")	1 ch				p Mariétan Morgan
Hassell	Scan, for 2x5 strings, contact microphones, tape loops and loudspeakers	C*	1966 (1965-66)	20'	2 ch				withdrawn p Davies H Hassell Morgan Reid Rotter Spek

## KÖLN Staatliche Hochschule für Musik

io									
Fritsch	Londoner Strassenrufe (Bearbeitung nach Orlando Gibbons), für Schulorchester, Chor, Streichensolisten, Tonband, Film, Pantomime und Ballett	C+	1963	40'	1				
Fritsch	Musik zur Schlusszene der Oper "Die Soldaten" von B.A. Zimmermann	O	1964-65	5'	4x1				

## KÖLN Studio für Elektronische Musik, Staatliche Hochschule für Musik

PO 1965

Elmert	Studie	Sr	1965	3'30"	1				
Zimmermann B	Die Soldaten	O	1965	10'	1			Sch	
Maconie	Fragment	C	1965	5'	1				
Humpert	Studie 5'27"	C	1965	5'27"	1				
Rautenbach	Fassung I	Sn	1965	6'	2				
Humpert	Allegorie, für Sprecher, Flöte, Klavier, Schlagzeug und Tonband	C+	1965	15'	1				
Hübner	Fluch oder Segen: doch	O	1965-66	10' (150')	(4x1) 4				
Terzakis	Iketides (The Suppliants)	Th	1966	12'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## KÖLN Studio für Elektronische Musik, Westdeutscher Rundfunk (WDR, bis 1955 NWDR)

PO (1951) 1953

Beyer + Elmert	Klang im unbegrenzten Raum (3 Sätze)	C	1951-52	10'20"	1				
Beyer + Elmert	Klangstudie I	C	1952	3'50"	1				
Beyer + Elmert	Klangstudie II	C	1952-53	4'30"	1				
Beyer + Elmert	Ostinat Figuren und Rhythmen	C	1953	3'45"	1				
Elmert	Struktur 8	Sr	1953	4'00"	1				
Stockhausen	Studie I	C	1953	9'18"	1	DGG	UE		
Elmert	Glockenspiel	C	1953	1'00"	1	DGG	UE		
Goeyvaerts	Compositie nr.5 met zulvere tonen (Composition no.5 aux sons purs)	C	1953	2'30"	1				
Heiss	Elektronische Studie	Sr	1953	0'40"	1				nicht im Archiv
Elmert	Etüde über Tongemische	C	1953-54	4'05"	1	DGG	UE		
Gredinger	Formanten I und II	C	1953-54	4'28"	1				
Heiss	Elektronisches Diskontinuum	Sr	1954	4'15"	1				nicht im Archiv
Pousseur	Seismogramme I und II	C	1954	2'56"	1				
Stockhausen	Studie II	C	1954	2'57"	1	DGG+	UE	DGG	
Heiss	Elektronisches Diskontinuum mit Schlagzeug	Sr	1954	2'37"	1				nicht im Archiv
Heiss	Elektronische Komposition I	C	1954	5'18"	1				
Koenig	Klangfiguren I	C	1955	4'00"	1				
Klebe	Interferenzen	C	1955	4'40"	1				
Hambroeus	Doppelrohr II	C	1955	3'50"	1				
Goeyvaerts	Compositie nr.7 met convergerende en divergerende toonhoogten (Composition no.7 aux niveaux convergents et divergents)	C	1955	1'27"	1				
Koenig	Klangfiguren II	C	1955-56	10'15"	1	DGG	UE		
Stockhausen	Gesang der Jünglinge	C	1955-56	12'55"	(5x1) 4	DGG+	UE	DGG	
Elmert	Fünf Stücker	C	1955-56	12'45"	(4x1) 1	DGG	UE		
Křenek	Pfingstatorium - Spiritus Intelligens, Sanctus (Teil I: Das Verlangen nach dem Geist)	C	1956	17'00"	1	DGG	UE		
Brün	Faust I	Th	1956	16'55"	1				nicht im Archiv
Evangelisti	Incontri di fasce sonore - studio elettronico	C	1956-57	3'20"	1	***	UE		
Elmert	Zu Ehren von Igor Stravinsky	Sr	1957	1'00"	1	Wer			





Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

MÜNCHEN Studio für Elektronische Musik München (1957-63 Siemens & Halske, 1963-66

Geschwister-Scholl-Stiftung, 1966- Verein zur Förderung von Klangforschung und elektronischer Musik)

PO 1957

viele Musik und Effekte (F, TV, R, Th, St) und Märchenplatten(Polydor) sind hier nicht angegeben - nach ca. 80 Titel

Riedl	Ermüdung	TV	1958	5'?	1				
Riedl	Studie für elektronische Klänge 1958	C	1958	2'19"	1				
Riedl	Impuls unserer Zeit	F	1959	58'17"	1				
Riedl	Studie für elektronische Klänge 1959	C	1959	2'42"	1		Mus <sup>+</sup>	Sup	
Riedl	stunde x	F	1959	11'03"	1				
Hanisch	Das neue Paradies - Musikalische Legende für Chor, Soli, Sprecher, Orchester, elektronische Klänge und mit elektronischen Klängen modulierte Sprache	C+	1959	23'	1				
Riedl	Kains Bruder ist umsonst gestorben	R	1959	52'15"	1				
Killmayer	Medea	R	1960	106'10"	1				
Riedl	Baumwolle	F	1960	29'10"	1				
Riedl	Stromrichter	F	1960	16'28"	1				
Killmayer	Wilhelm Tell	Th	1960	150'	1				
Hashagen	Der Bau des Tempels - Studie für einen Sprecher, Klavier, Schlaginstrumente, elektronische Klänge und manipulierte Vokal- und Instrumentalklänge	C+	1960	9'	1				
Riedl	Menschen-Maschinen	F	1960	11'34"	1				
Riedl	Yucatan	F	1960	11'21"	1				
Riedl	Röntgenaufnahmen - lupenscharf	F	1960	14'55"	1				
Riedl	Heute für morgen	F	1961	25'40"	1				
Riedl	Gebändigter Strom	F	1961	12'18"	1				
Hashagen	Elektronische Glockenspiel für das neue Rathaus in Salzgitter-Lebenstedt	In	1961	0'28"	1				
Riedl	Moltopren I	F	1961	16'02"	1				
Brün	Klänge unterwegs	C	1961	4'10"	1		Ama		
Riedl	Moltopren II	F	1961	17'56"	1				
Riedl	Moltopren III	F	1961	11'33"	1				
Brün	Sendezichen für Sonderprogramm des Bayerischen Rundfunks (Radio)	In	1961	0'10"	1				
Karkaschka	Drei Bilder aus der Offenbarung des Johannes	C	1961	12'	1				
Riedl	Kommunikation	C / F	1961	10'48"	1				
Riedl	Studie für elektronische Klänge 1961	C	1961	2'12"	1		Mus		
Riedl	Post und Technik	F	1961	28'05"	1				
Hanisch	Objekt, für Instrumente, Sprecher und Elektronik	C+	1961-62	9'	2				
von Cramer	Das grosse Ebenbild	Rr	1962	45'?	1				
Kagel	Antithese - Komposition für elektronische und öffentliche Klänge/ Spiel für einen Darsteller mit elektronischen und öffentlichen Klängen (einschl. 4'30" Ausschnitt aus "Transición I", Studio WDR Köln)	C / MT	1962	9'39"	2			Pet	
Riedl	Studie für elektronische Klänge 1962/1	C	1962	1'11"	1		Mus		
Riedl	Studie für elektronische Klänge 1962/2 ("Folge von 4 Studien für elektronische Klänge" = Studie 1959, Studie 1961, Studien 1962/1 und 2)	C	1962	5'02"	1		Mus <sup>+</sup>	Sup	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Milde-Meissner	Hilfsmittel zur elektronischen Klanggestaltung	F	1962	17'	1				
Riedl	Partnerschaft	F	1962	28'	1				
Riedl	Trailer zu "Impuls unserer Zeit"	F	1962	2'	1				
Riedl	Geformtes Licht	F	1962	25'05"	1				
Riedl	Der Hausmeister	Th	1962	3'?	3x1				
Riedl	Fernsprechen mit EMD	F	1962	17'	1				
Riedl	Diabon	F	1962	21'	1				
Pörtner	Schallspielstudie I	Rr	1963	?	1				
Hambraeus	Rota II, für Orgel- und Glockenklänge (kann mit "Rota I für drei Orchestergruppen", 1956-62, kombiniert werden)	C	1963	12'	2	Rik			
Maas	Komposition III	Sn	1963	1'40"	1	LeG		Pnt	
Hambraeus	Transit I, für Glockenklänge (kann mit "Transit II für 4 Instrumente", 1963, kombiniert werden)	C	1963	8'50"	2				
Maas	Komposition V	Sn	1963	4'23"	1			Pnt	
Riedl	Leonce und Lena	Th	1963	?	3x1				
Riedl	Drei Stücke aus der Musik zu "Leonce und Lena", für Instrumentalklänge und Sprache, teilweise mit elektronischen Mitteln weiterverarbeitet	C	1963	?	1				
Maas	Komposition VI	Sn	1963	5'26"	1			Pnt	
Killmayer	Die Nashörner	F	1963	10'?	1				
Riedl	dar	F	1963	2'13"	1				
Riedl	Rationelle Briefverteilung	F	1964	13'30"	1				
Riedl	Grenzen	F	1964	?	1				
Kagel	Realisation von "Imaginary Landscape No. 3" (Cage), für Schlagzeugsextett und elektronische Klänge	C+	1964	4'	1		Pet		
Maas	Etude X/a	Sn	1964	1'15"	1			Pnt	
Riedl	Schweissgeräte	F	1964	21'	1				
Maas	Komposition XI (1. Fassung)	Sn	1964	8'38"	1			Pnt	
Maas	Komposition XI (2. Fassung)	Sn	1964	5'14"	1	JuG		Pnt	
Riedl	Leonce und Lena (erweiterte Fassung)	TV	1964	?	1				
Antoniou	Otan ai Atreides (When the Atreides)	Th	1964	35'	2				rln Athina
Bialas	Es regnet in mein Haus	R	1964	45'	1				
Maas	Etude XII/a	Sn	1964	0'46"	1	JuG		Pnt	
Barboud	Der Damm	F	1964	20'	1				
Riedl	Daniel-Henry Kahnweiler - Erzähltes Leben	D	1964	?	1	DGG			
Maas	Komposition XII	Sn	1964	2'53"	1	JuG		Pnt	
Riedl	Das Bildverstärker-Fernsehsystem	F	1964	17'30"	1				
Maas	Etude XIII/a	Sn	1964	0'45"	1	JuG		Pnt	
Antoniou	Ich bin ein Gastarbeiter	F	1964	20'	1				
Riedl	Heizkraftwerk Sendling	F	1964	14'	1				
Gottwald	De Profundis, für Chor und drei Lautsprecher	C+	1965	10'30"	4				
Eder	Die Irrfahrten des Odysseus, für Orchester und Tonband	B	1965	?	1	Bör			
Riedl	Komposition für elektronische Klänge Nr. 2	C	1963-65	12'	2				
Pörtner	Schallspielstudie II	Rr	1965?	?	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Kriwet	JAJA - Hörtext 2	C	1965	14'50"	1			Poe	
Maas	Grundgestalten und Varianten	Sn	1965	2'26"	1			Pnt	
Kagel	Antithese (1. Hälfte wurde dafür komponiert; 2. Hälfte ist die Komposition "Antithese" von 1962)	Ff	1965	18'30"	1		Pet		
Maas	Komposition XVI	Sn	1965	4'57"	2			Pnt	
Riedl	Unendliche Fahrt (1. Version von VarioVision)	F	1965	18'	4				
Maas	Komposition XVII	Sn	1965	5'50"	1			Pnt	
Riedl	Ruhrgas	F	1965	18'30"	1				
Maas	Studie XVIII/3	Sn	1965	1'18"	1			Pnt	
Riedl	Behandlung	F	1965?	9'?	1				
Kelemen	Judith	TV	1966	90'?	1				
Kelemen	2 Stücke aus der Musik zu "Judith", für Instrumentalklänge und elektronisch weiterverarbeitete Instrumentalklänge	C	1966	5'?	1		Pet		
Riedl	Autoportrait	F	1966	?	1				
Antoniou	Schwerkraft	TV	1966	7'	1				
Maas	Komposition XVIII	Sn	1966	5'08"	2			Pnt	
Riedl	Thunder over Mexico (Eisenstein Film)	TV	1966	?	1				
Antoniou	Heterophony	C	1966	10'	2				
Maas	Komposition XXIII (Metamorphose zweier Bilder + Klangbilder):								
	Grundbild Seite a	Sn	1966	2'06"	1			Pnt	
	Grundbild Seite b	Sn	1966	2'11"	1			Pnt	
Antoniou	OP overture, for orchestra and tape	C+	1966	4' (15')	3				
Kriwet	Reaktion - Hörtext 3	C	1966	18'31"	2			Poe	
Riedl	Kalwa	F	1966	23'30"	1				
Křenek	Der Zauberspiegel	O - TV	1966-67	10' (15')	2		Bdr		

## STUTTGART Staatliche Hochschule für Musik

PO studio planned (no further information received)

## ULM Tonstudio der Filmabteilung, Hochschule für Gestaltung (Geschwister-Scholl-Stiftung)

io 1967

Produktionsgeräte von Münchner Studio übernommen

## WEISSKIRCHEN (Rolf Riehm)

ip

Riehm	blutwurst sagt: komm leberwurst, für Rezitation, elektronische Orgel, Klavier und Tonband	C+	1962	16'	1				
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## DEUTSCHLAND – DEMOKRATISCHE REPUBLIK (DDR) 55

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

BERLIN Experimentalstudio für künstliche Klang- und Geräuscherzeugung, Laboratorium für Akustisch-Musikalische Grenzprobleme, Rundfunk- und Fernsehtechnisches Zentralamt (RFZ) der Deutschen Post

PO 1962

unknown durations: works not in tape archive

much of the RFZ's output is "light" music

excerpts from several pieces for R and TV on Eterna record

Kurth	Der Wettlauf		F	1962	6'00"	1			
Wehding	Sons		F	1962	2'02"	1			
Kurth	Blues in ostinato		C	1962	2'10"	1			
Kurth	Intermezzo improvvisamento		C	1962	1'20"	1			
Wehding	Kohlemännchen		F	1962	17'00"	1			
Heicking	Besuch gegen Zahn		TV	1963	2'00"	1			
Heicking	Hallo, hier Ph. Reis		TV	1963	5'	1			
Höpfner	Südöstlich des Mondes (Kinderhörspiel)		R	1963	22'00"	1			
Kurth	Mass für Mass		F	1963	14'30"	1			
Kurth	Der faule Zauberer		C	1963	3'00"	1		Etr	
Penndorf	Pausenzeichen (Radio)		In	1963	?	1			
Kubiczek	Amarilla Luna		C	1963	3'36"	1			
Kubiczek	Ein Stadtbummel, Fax für Subharchord und Tanzorchester		C+	1963	2'25"	1		Etr	
Neef	Sonntagsfahrer		F	1963	20'	1			
Odd	Pumphut		F	1963	11'00"	1			
Kubiczek	Pausenzeichen (TV)		In	1963	?	1			
Wehding	Quartett für elektronische Klänge		C	1963	5'00"	1			
Hohensee	Die Spur führt in den 7. Himmel		TV	1963	28'	1			
Hornig	Energie		TV	1963	18'	1			
Wehding	Concertino, für elektronische Klänge, Streichorchester und Schlagzeug		C+	1963	8'30"	2		Etr	
Hornig	Zwischen Landung und Start		F	1964	6'00"	1			
Hornig	Schreckgespenst Automation		TV	1964	17'	1			
Hornig	Zu viele Kreuze		TV	1964	5'	1			
Kurth	Zensurenschlacht		F	1964	3'30"	1			
Dessau	Lukullus		D	1964	3'	1		Etr	
Wehding	Der 1. Weltkrieg		F	1964	14'00"	1			
Hornig	Ingenieure		TV	1964	18'00"	1			
Wehding	Der neue Weg		F	1964	17'20"	1			
Höpfner	Skandal in Gody		R	1964	8'	1			
Wehding	Jenapharm		F	1964	13'10"	1			
Sasse	Alaskaföchse		F	1964	2'30"	1			
Wehding	Mikro null		F	1964	14'	1			
Kuhl	Sorgenkinder		TV	1964	5'	1			
Kurth	Zenzi im Petticoat		C	1964	0'49"	1			
Hohensee	Drei Musiktitel		C	1964	12'	1			
Wehding	Vorbereitungen zur Orchesterballade		C	1964	38'	1			
Wehding	Neuere Chemie		F	1964	8'00"	1			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Sonde	Autres	
						Disc	Tape	Others	
Wehding	Variationen über ein Thema von R. Liebermann	C	1964	7'	1				
Wehding	Elektronenstrahlmehrkammerofen	F	1964	22'	1				
Mathus	Terra incognita	Th	1964	42'	1				
Zimmermann R	Ehering in der Westentasche	TV	1965	10'	1				
Hohensee	Klangstrukturen	Sn	1965	?	1				
Nitschke	Ferdinands Zauberhäuschen	D	1965	8'	1	Lit			
Kurth	Ent- oder Weder	F	1965	8'	1				
Hohensee	Heilung und Patentlösung	F	1965	7'	1				
Hohensee	Concertino, für elektronisches Mixtur-instrument und Streichorchester	C+	1965	10'20"	2				
Zimmermann R	Die Schlüssel	R	1965	20'	1				
Hohensee	Variationen	C	1965	6'	1				
Joseck	Champion und Fachmann	F	1965	8'	1				
Kurth	Gratulation und Harmonie	F	1965	8'35"	1				
Wehding	Impressionen für elektronische Klänge und Orchester 1965	C+	1965	19'15"	2				
Wehding	Skizzen 1-15	C	1965	32'	1				
Kuhl	Melodie auf Abwegen	TV	1965	11'30"	1				
Schlatter	Gock und Reinemachen	F	1965	?	1				
Wehding	Erste und gegenseitige Hilfe nach Atomschädigungen	F	1965	11'20"	1				
Hohensee	Eischale	F	1965	20'	1				
Wehding	Elektronik einmal anders	TV	1965	10'	1				
Weise	Eistanz	F	1965	?	1				
Höpfner	Der Mann aus dem anderen Jahr-tausend (Kinderhörspiel)	R	1965	?	1				
Rzewski	Zoologischer Garten	C	1965	23'05"	1				
Thurm	Moments Musicaux 1965, für Subhar-chard und Orchester	C+	1965	14'11"	2				
Mathus	Galilei, für Singstimme, 5 Instrumente und elektronische Klänge, nach Worten von Bertolt Brecht	C+	1966	12'10"	2				
Höpfner	Unser Drache Kasimir (Kinderhörspiel)	R	1966	?	1				
Hohensee	Arabische Nächte	TV	1966	12'	1				
Wefelmeyer	Protest	C	1966	6'55"	2				
Rosenfeld	Mysterium Buffo	Th	1966	?	1				
Röhlrig	Sturm	Th	1966	30'	1				
Harwig	Pausenzeichen (TV)	In	1966	?	1				
Hohensee	(für DEFA-Wochenschau)	F	1966	?	1				

BERLIN Funkhaus Berlin-Oberschoneweide (Radio)

PO studio wird bis Ende 1967 fertig

DRESDEN Abteilung Trickfilm, DEFA

PO 1967 (Kurth)

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
BARCELONA (studio d'une société d'enregistrement de disques, "dont je ne suis pas autorisé à divulguer le nom")									
Mestres Quadreny	Oxo	St	1963	4'	1				
Mestres Quadreny	Pega per a serra mecanica (Pièce pour scie mécanique, pour accompagner une sculpture de Moises Villalta)	Sn	1964	5'	1				Scu
Mestres Quadreny	Concert per a representar (Concert à représenter), pour 6 instruments, 5 acteurs et bande	MT	1964	7'	2				
Mestres Quadreny	Suite Bufo, pour piano avec microphones de contact, chant, danse et bande	MT	1966	60'	1				

MADRID ALEA

PP 1966

Marco

González

Prieto

Marco

MADRID (Luis de Pablo)

ip

de Pablo

de Pablo

de Pablo

de Pablo

de Pablo

de Pablo

de Pablo

MADRID (studio d'enregistrement de disques)

iq

Halffter

A las cinco de la tarde (instrumentos et sons électroniques)



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Halffter	La cornada	Th	1960	40'	1				
MADRID (pas retrouvé)									
Marchetti	Mandala	C	1966?	?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
AMIENS (Ilse et Pierre Garnier)									
ip (1962)									
Garnier P	Sonies 1962-64:								
	Sonie No.1	C	1963	6'12"	1		Sil	Poe	
	Sonie No.2 - Souffle manifeste	C	1963	29'10"	1		Sil	Poe	
	Autant trois, sonie	C	1963	7'08"	1		Sil	Poe	
	Etude du "o"	C	1963	2'53"	1		Sil	Poe	
	Accélération linguistique	C	1964	3'35"	1		Sil	Poe	
	Anthropologie	C	1964	8'08"	1		Sil	Poe	
	Spatial	C	1964	3'55"	1		Sil	Poe	
	Exercice sur les "i" et le "o"	C	1964	2'50"	1		Sil	Poe	
Garnier I	Sprechaktionen 1962-64:								
	Sprechaktion No.1	C	1963	5'17"	1		Sil	Poe	
	Sprechaktion No.2	C	1963	4'27"	1		Sil	Poe	
	Sprechaktion No.3	C	1964	3'43"	1		Sil	Poe	
	Sprechaktion No.4	C	1964	5'25"	1		Sil	Poe	
	Sprechaktion No.5	C	1964	4'30"	1		Sil	Poe	
Garnier P	Hier (de "Mots vivants 1965")	C	1965	2'45"	1		Sil	Poe	
Garnier P	Siffle (de "Mots vivants 1965")	C	1965	1'23"	1		Sil	Poe	
Garnier I	Thalatta (de "Wortverdrümlungen 1965")	C	1965	8'19"	1		Sil	Poe	
Garnier P	Messe spatiale	C	1966	10'09"	1			Poe	
Garnier I + Nitkuni	Mer (poème phonétique supranational franco-japonais)	C	1966	8'25"	1			Poe	
BORDEAUX (Roger Lafosse)									
ip)									
Lafosse	Le Biniou et le Labo, essai pour un instrument à vent et bande magnétique	C+	1956-57	?	1				
Lafosse	Hystérésis	C	1959	17'30"	1				
Lafosse	Thevtronic	C	1959	?	1				
Lafosse	Crux et Via (sur un poème de Claude Rivière)	C	1959	?	2				
Lafosse	Devant la Porte	Th	1963	?	1				
Lafosse	Akatan NC 22	R	1965	?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## MAREIL EN FRANCE (Lalan et Marcel van Thienen)

PP (1951) 1956

voir aussi appendice "Scu" (Marcel van Thienen)

van Thienen M	La Ralentie, pour récitante et bande	C+	1951	20'	1	BAM			
van Thienen L	Danse No. 1	B	1956	3'	1				
van Thienen M	De Profundis, pour violon et bande	C+	1957	12'	1				
van Thienen L	Danse No. 2	B	1957	8'	1				
van Thienen L	Danse No. 3	B	1957	5'	1				
van Thienen M	Nutrition des Plantes	F	1958	17'	1				
van Thienen M	Sahara brut 58 (instruments et bande)	F	1958	15'	1				
van Thienen M	Ville Lumière	F	1959	15'	1				
van Thienen M	L'or liquide (instruments et bande)	F	1959	15'	1				
van Thienen M	Radar SOS (instruments et bande)	F	1959	16'	1				
van Thienen L	Danse No. 4	B	1960	3'	1				
van Thienen M	Triostat	F	1960	15'	1				
van Thienen L	Danse No. 5	B	1960	3'	1				
van Thienen M	Les Nourrices	F	1961	16'	1				
van Thienen M	A Propos de Jivago	F	1962	14'	1				
van Thienen M	Le Damné, pour grand orchestre, chanteurs, comédiens, chœurs et bande	C+	1962	45'	1				Prix Italia 1962
van Thienen L	Description d'un combat	F	1962	20'	1				
van Thienen M	La Quille	F	1962	17'	1				
van Thienen M	Corps profond	F	1963	20'	1				
van Thienen M	L'oeuf à la coque	F	1963	6'	1				
van Thienen M	H M ou l'espace du dedans	F	1965	16'	1				
van Thienen M	Danse des chats	C	1965	6'	1				
van Thienen L	Danse No. 6	B	1966	2'	1				
van Thienen L	Danse No. 7	B	1966	3'	1				
van Thienen L	Dramadaire	F	1966	25'	1				

## PARIS (André Almuro)

PP (1950) 1958

aussi musiques pour expositions de sculpture

"Poèmes Electroniques": spectacles avec poètes, écrivains, acteurs, mimes, sculptures, peintures et photogrammes

"Le Chant des Poètes": spectacle pour voix chantées et parlées, projections et bande avec utilisation de sonorisations poétiques (indiquées sous R)

Almuro	L'enfant poète (oratorio)	C	1950	25'	1				
Almuro	Fièvre de marbre	B	1955	7'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Almuro	La chambre d'à côté	F	1958	16'	1				
Almuro	Les Gus	Th	1958	40'	1				
Almuro	L'éternel enfantin	R	1958	15'	1				
Almuro	Vibraciones (film de Hurtado, structure cinétique de Soto)	F	1959	7'	1				
Almuro	L'homme de la pampa	R	1959	17'	1				
Almuro	Réflexes	C	1960	12'20"	1				
Almuro	Graffiti - Poème Electronique II (nouvelle version de "De la Nature", avec photogrammes de Noël Dayan)	C	1961 (1957)	17'	1				rin MdL
Almuro	Musique accompagnant des sculptures d'Antonin Starzewski	Sn	1962	7'	1				
Almuro	Les amis inconnus (sur texte de Jules Supervielle)	R	1962	2'10"	1				
Almuro	Amours (sur texte d'Henri Michaux)	R	1962	3'30"	1				
Almuro	Epiphanies (sur fragments du texte d'Henri Pichette)	R	1962	2'15"	1				
Almuro	Transhumances - Poème Electronique III, avec photogrammes de Noël Dayan	C	1963	28'30"	1				
Almuro	Plutôt la vie (sur texte d'André Breton)	R	1963	2'30"	1				
Almuro	L'Idiot	Th	1963	10'	1				
Almuro	Au pays de la magie 1 (sur extraits du texte d'Henri Michaux)	R	1963	2'15"	1				
Almuro	Au pays de la magie 2 (sur extraits du texte d'Henri Michaux)	R	1963	1'40"	1				
Almuro	Crier (sur texte d'Henri Michaux)	R	1963	1'45"	1				
Almuro	Au pays de la magie 3 (sur extraits du texte d'Henri Michaux)	R	1963	2'00"	1				
Almuro	Berger d'eau (sur texte d'Henri Michaux)	R	1963	2'35"	1				
Almuro	Notes de zoologie (sur texte d'Henri Michaux)	R	1963	2'15"	1				
Almuro	Théâtre cruauté (sur texte d'Antonin Artaud)	R	1963	3'30"	1		Mou		
Almuro	Plain chant (sur texte de Jean Cocteau)	R	1963	3'15"	1				
Almuro	Le pêcheur du Suquet (sur texte de Jean Genêt)	R	1963	3'30"	1				
Almuro	Arbre et houx (sur texte d'Olivier Larronde)	R	1963	2'40"	1				
Almuro	Une voix (sur texte de Robert Desnos)	R	1963	2'00"	1				
Almuro	Seuil (sur texte de René Char)	R	1963	1'10"	1				
Almuro	Insanore bleu (sur texte de Jean Arp)	R	1963	4'55"	1				
Almuro	Magnitogorsk (sur texte de Louis Aragon)	R	1963	4'55"	1				
Almuro	Guernica (sur texte de Paul Eluard)	R	1963	3'55"	1				
Almuro	Opéra de corail - Poème Electronique IV, avec photogrammes de Noël Dayan et sculptures de Jean Léonard Stoskopf	C	1964	28'	1				
Almuro	Arcadie	C	1964	7'30"	1				
Almuro	Mobile	Th	1964	15'	1				
Almuro	Sonate des 3 Messieurs	Th	1964	13'	1				
Almuro	Le camarade (sur texte de Jean Cocteau)	R	1964	2'20"	1		Mou		
Almuro	Sans âge (sur texte de Paul Eluard)	R	1964	3'15"	1				
Almuro	Marche funèbre (sur texte de Jean Genêt)	R	1964	1'50"	1				
Almuro	Les Villes (pour la chanson de Jean Vasca)	D	1965	2'00"	1	Pol		Pop	
Almuro	Opération à ciel ouvert (pour la chanson de Jean Vasca)	D	1965	2'12"	1	Pol		Pop	



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Almuro	Tu entendras (sur texte d'Yves Bonnefoy)	R	1965	1'40"	1				
Almuro	Segment I	R	1966	30'30"	1				
Almuro	Va et vient	C	1966	4'35"	1				
Almuro	Phanalite I	C	1966	7'30"	1	Mau			
Almuro	Phanalite II	C	1966	4'35"	1	Mau			
Almuro	Garde à vous au couchant (sur texte d'Olivier Larronde)	R	1966	2'30"	1	Mau			
Almuro	Androgynie Asiatique Adolescent (sur texte d'Almuro)	R	1966	5'40"	1	Mau			
Almuro	Structure rouge (structures sonores pour des textes dits et chantés par Colette Magny)	D	1966	28'	1	Mau			
Almuro	Le condamné à mort (sur texte de Jean Genêt)	C	1967	30'	1	***			
Almuro	Stratification - Poème Electronique V (sur texte d'Almuro); avec film et projections de Georges Luneau et sculptures de Jean Léonard Stoskopf (en cours)	C	1967		1				

## PARIS (Paul Arma)

PP (1955) 1960

Arma	7 variations spatiophoniques	C	1960	22'15"	1				
Arma	L'Oiseau-qui-n'existe-pas (d'après un poème de Claude Aveline)	C	1964	6'00"	1				

## PARIS Atelier de composition musicale

PP (1944) 1955

aussi travail dans studios de F et de D

Boisselet	Symphonie rouge (Symphonie No.1), pour grand orchestre avec piano, orgue, ondes Martenot, harpe, magnétophones et instruments électroniques (oscillateurs)	C+	1944-49	50'	2x1	SFP	Cos	Pre	
Boisselet	Le Chant des Hommes, poème radiophonique pour ondes Martenot, magnétophones, bruitage, instruments électroniques (oscillateurs), piano, clavecin et batterie	R	1947-50	40'	1			Pre	
Boisselet	Le Robot, ballet-pantomime pour voix, piano, clavecin, instruments électroniques (oscillateurs), cordes, batterie et magnétophones	B	1947-54	25'	2x1	SFP	SFP	Pre	
Boisselet	Symphonie jaune (Symphonie No.2), pour timbale, batterie, petit orchestre, clavecin, accordéon et instruments électroniques (oscillateurs)	C+	1944-64	15'	2x1	SFP	Cos	Pre	
Boisselet	Symphonie noire (Symphonie No.3) (en cours)	C+	1944-	(15')	4x1			Pre	
Boisselet	Musique fonctionnelle (24 études) (en cours)	St	1947-	(60')	1-16x1			Pre	
Boisselet	Melina, conte fantastique pour voix, instruments électroniques (oscillateurs), clavier, timbale et batterie (en cours)	C+	1965-	(15')	4x1				
Boisselet	Le diable dans le bénitier, conte fantastique (en cours)	TV	1966-	(15')	4x1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Boisselet	Bulles et Spirales (en cours)	C+	1966-	(15')	8x1				
PARIS Aura Films									
PP 1965									
Baronnet	Le Harla	F	1966	47'	1				
Fano	Le cinquième soleil	F	1966	18'	1				
Fano	Trans-Europ-Express	F	1966	4'	1				
Fano	Le regard de Picasso	F	1967	4'30"	1				

## PARIS Barclay (disques)

io

Walman	Improvisations - mégapneumes	D	1963	9'30"	1	Bar		Poe	
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## PARIS (François Bayle)

ip

Bayle	L'attente de l'Algue (éléments concrets pour un poème de Manuel Crespo)	C	1959	4'	1				
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## PARIS (Philip Beetz)

ip

Beetz	Exposition de Lausanne	Sn	1963	30'	1				
Beetz	L'atome	F	1963	30'	1				

## PARIS (Guy Bernard: probablement dans un studio de film)

io

Bernard	Guernica (instruments et bande)	F	1950	10'	1				
Bernard	Les Algues	B	1953?	?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## PARIS (Jean Louis Brau)

ip									
Brau	Instrumentation verbale	D	1966 (1963)	4'40"	1	Ach			Poe
Brau	Instrumentation verbale	D	1966 (1964)	3'55"	1	Ach			Poe

## PARIS Centre d'Etudes Radio et Télévision (CERT)

io

"Ombres et Ondes": série de 9 spectacles audiovisuels (1958), avec musique d'André Almuro, peintures de Serge Garrido,  
Luciano Guerra et photographies de Roger Jean Ségolot

Almuro	Les enfants de misère	R	1956	25'	1				
Almuro	Le Désir attrappé par la queue (sur texte de Picasso)	R	1957	16'	1				
Almuro	Le Salon de l'Automobile	R	1957	15'	1				rin MdL
Almuro	Hermaphrodite	R	1958	20'	1				
Almuro	Le deuxième monde	R	1958	20'	1				
Almuro	film sans titre sur Karfaya	F	1959-60	10'	1				
Almuro	Ephèbe Ephémère (sur texte d'Almuro)	R	1960	8'55"	1				
Almuro	La chanson du béton (avec poème chan- té d'Almuro)	R	1960	9'30"	1				

## PARIS Centre International de Recherches Musicales (CIRM)

PP 1964

Marie	Tombeau de Julián Carrillo, pour pianos en tiers et demi-tons et bande magnéti- que	C+	1966	12'	2				rin México
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## PARIS - SCEAUX (Henri Chopin + Studio Multi-Techniques)

ip (+io) (1954)

Chopin H	Pêche de nuit, 24 superpositions par la voix de l'Auteur (version film, 1963)	C	1957	12'50"	1				Poe
Chopin H	Espace et Gestes	C	1958-60	3'00"	1				Poe
Chopin H	Sol Air, 8 superpositions par la voix de l'Au- teur	C / B	1961	9'30"	1	OU			Poe
Chopin H	Vibrespace, 48 superpositions par la voix de l'Auteur	C	1962-63	8'30"	1	OU			Poe
Chopin H	La fusée interplanétaire (titre original "Les Rires")	C	1963	2'30"	1	OU			Poe

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Chopin H	Indicatif I, pour une seule voix	C	1963	1'30"	1	OU			Poe
Chopin H	Indicatif II	C	1963	2'00"	1				Poe
Chopin H	L'énergie du sommeil	C / F	1965	5'00"	1	OU			Poe
Chopin H	Le corps en trois parties, nu, dé- cortché, squelette:  première partie, pour voix seule, composition suraiguë  deuxième partie, pour deux voix d'enfant, la voix de l'Auteur et de sa femme  troisième partie, pour phonèmes trah- ques par la voix de l'Auteur - alter- nances suraiguës et graves pour spec- tacle sonore et visuel	C	1966	26'00"	1	OU			Poe
Chopin H	Le ventre de Bertini, 7 superpositions par la voix de l'Auteur	C	1967	3'30"	1	Mar			Poe

## PARIS Club d'Essai, Radiodiffusion-Télévision Française (RTF)

io

voir aussi Groupe de Musique Concrète, Club d'Essai

Almuro + Jarre	Hérédité	R	1951	30'	1				
Åltagör	Métapoésie, accompagnée de musique con- crète	C	1952	?	1				Poe
Boulez	Symphonie mécanique	F	1955	12'30"	1				
Jarre	Ruisselle	R	1956	57'25"	1				Prix Italia 1956 studio pas certain
Almuro	Emportez-moi (sur texte d'Henri Michaux)	R	1957	1'30"	1				
Almuro	Le grand combat (sur texte d'Henri Mi- choux)	R	1957	1'00"	1				
Jarre	Najda Etoillée (adaptation radiophonique d'Almuro)	R	1957 ?	70'35"	1				studio pas certain
Marie	Polygraphie polyphonique No.1, pour bande concrète, violon en quarts de ton et rythmes visuels (projection avec son optique)	C+	1957	4'30"	1				

## PARIS Cognacq-Jay (Centre de Télévision, Radiodiffusion-Télévision Française, RTF)

io

Parmegiani	IFI	TV	1958	2'	1				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## PARIS (François Dufrêne)

ip

crirythme: néologisme (F. Dufrêne, 1953) désignant la production volontaire de phonèmes purs, asyllabiques (ultra-  
lettristes), non prémédités, dans une perspective esthétique d'automatisme maximum, excluant toute possibilité de  
reproduction autre que mécanique (bande magnétique, disque)

Dufrêne	Extrait du Chant Sixième de Mal- dador (Lautréamont):	C	1955	14'25"	1			Poe	
	Introduction			3'15"					
	Matinée enfantine			5'10"					
	Reportage et coda			6'00"					
Dufrêne	Crirhythmes ultralettristes	C	1955	15'00"	1			Poe	
Dufrêne	Chansons ultralettristes	C	1957	6'35"	1			Poe	
Dufrêne	Lecture en diagonale de la carte Michelin No. 65	C	1957	2'00"	1			Poe	
Dufrêne	Valéry-Duke (Le Cimetière marin), lectu- re-collage	C	1957	14'00"	1			Poe	rev Rad Can
Dufrêne	Soupault-Corelli, chanson-collage	C	1957	1'30"	1			Poe	
Dufrêne	Denos-Lully-Baccherini, chanson- collage	C	1957	4'35"	1			Poe	
Dufrêne	Variations crirhythmiques sur un thème du Freischütz	C	1957	2'30"	1			Poe	
Dufrêne	L'automatisme n'est pas surréalis- te?	C	1955-57 rev 1964	20'00"	1			Poe	
Dufrêne	Un opéra de Pékin à Paris	C	1958	3'00"	1			Poe	
Dufrêne	Batteries vocales, crirythme	C	1958	2'28"	1	OU		Poe	rin St. Multi
Dufrêne	Électrification, crirythme	C	1958	2'55"	1			Poe	
Dufrêne	Petit hommage à l'année 1955, cri- rhythme	C	1958	2'00"	1			Poe	
Dufrêne	Paix en Algérie, crirythme	C	1958	1'55"	1	OU		Poe	rin St. Multi
Dufrêne	Crirythme de la St-Silvestre	C	1958	19'30"	1			Poe	
Dufrêne	Crirhythmes:		1959						rin St. Multi
	Sorcier pas sorcier	C		5'05"	1			Poe	
	A la roulette	C		3'00"	1			Poe	
	Elouek eleouak	C		3'45"	1			Poe	
	Intermède et fausse chanson	C		3'55"	1			Poe	
	Confidentiel	C		4'35"	1			Poe	
	Fausse chanson	C		3'45"	1			Poe	
	Le grand souffle	C		2'50"	1			Poe	
	Avec Ginette	C		1'50"	1			Poe	
	Mars	C		10'00"	1			Poe	
Dufrêne	Réponse à Camille Bryen	C	1959	3'00"	1			Poe	
Dufrêne	Crirythme intimiste	C	1959	2'40"	1			Poe	
Dufrêne	Crirythme de la Toussaint	C	1959	6'00"	1			Poe	
Dufrêne	2 crirhythmes domestiques	C	1960	3'30"+ 2'30"	1			Poe	
Dufrêne	Le secret de la situation politique (Henri Michaux)	C	1960	2'45"	1			Poe	
Dufrêne	Blaise-Charlie-Miles (La Prose du Transsibérien), lecture-collage	C	1960-61	24'45"	1			Poe	rev Rad Can
Dufrêne	Péret-Mulligan, lecture-collage	C	1961	8'15"	1			Poe	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Dufrêne	Crirythme du Lundi de Pentecôte	C	1961	4'30"	1			Poe	
Dufrêne	Crirythme pour Londres	C	1963	4'00"	1			Poe	
Brau + Dufrêne	Le JLF BRD, crirythme	C	1964	7'45"	1			Poe	
Dufrêne	Ténu-tenu	C	1964	1'05"	1	OU		Poe	rin St. Multi
Dufrêne	Crirythme dédié à Jean Louis Brau	C	1964	12'30"	1	Ach		Poe	
Dufrêne	Eryximaque, déclamation d'une suite à l'Ouverture sans fin du Tombeau de Pierre La- rousse, poème infralettriste pour un Ballet	B	1965	7'30"	2			Poe	
Dufrêne	Crirythme du 1er Mai	C	1965	9'20"	2			Poe	
Dufrêne	Molinet-Hamilton-Mingus, lecture- collage	C	1965	15'00"	1			Poe	
Dufrêne	Les Sorcières	C	1965	2'05"	2			Poe	
Dufrêne	Les monotons haquetés	C	1965	3'30"	2			Poe	
Dufrêne	La Lutte	C	1965	5'40"	2			Poe	
Dufrêne	A Eliane Brau	C	1965	7'30"	2			Poe	
Dufrêne	Brumes, brumes	C	1965	1'20"	2			Poe	
Dufrêne	Le sentiment de la nature dans la seconde moitié du XXe siècle	C	1965	6'00"	2			Poe	
Dufrêne	Chant d'humour dans l'Eglise pro- fane	C	1965	6'00"	2			Poe	
Dufrêne	Diversissement pour la Fête des Pères	C	1965	2'00"	2			Poe	
Dufrêne	3 crirhythmes du 8 (octobre)	C	1965	8'35"	2			Poe	
Dufrêne	La Nuit d'Octobre	C	1965	22'30"	2			Poe	
Dufrêne	Crirythme du 14 (novembre)	C	1965	21'00"	2			Poe	
Dufrêne	Crirhythmes du 21 (novembre)	C	1965	26'00"	2			Poe	
Dufrêne	Les langues vivantes	C	1965	8'00"	2			Poe	
Dufrêne	5 Décembre	C	1965	10'00"	2			Poe	
Dufrêne	Crirythme de la Fête des Rois	C	1966	14'00"	2			Poe	
Dufrêne	Crirythme du 16 janvier	C	1966	6'00"	2			Poe	
Dufrêne	Crirythme dédié à Henri Chopin	C	1966	3'40"	2	Mar		Poe	
Dufrêne	Crirythme en diptique et coda	C	1966	3'35"	2			Poe	
Dufrêne	Crirythme du 23 janvier	C	1966	1'30"	2			Poe	
Dufrêne	La Parlotte	C	1966	2'15"	2			Poe	
Dufrêne	Allegretto	C	1966	3'30"	2			Poe	
Dufrêne	2 crirhythmes du 12 juin	C	1966	15'10"	2			Poe	
Dufrêne	Crirythme du 22 juin	C	1966	4'30"	2			Poe	
Dufrêne	Tripticirithme: 15 janvier, 12 et 26 juin	C	1966	12'35"	2	OU		Poe	rin St. Multi
Dufrêne	L'autre, la grenouille et le bour- don	C	1966	2'55"	2			Poe	
Dufrêne	3 crirhythmes du 6 (novembre)	C	1966	10'35"	2			Poe	
Dufrêne	Crirythme d'Après-noon	C	1966	5'45"	2			Poe	
Dufrêne	Crirythme dédié à Gil J. Walman	C	1967	8'55"	2			Poe	
Dufrêne	Crirythme dédié à Bernard Heid- sleek	C	1967	8'00"	2			Poe	
Dufrêne	Crirythme de la Mi-carême	C	1967	5'10"	2			Poe	
Dufrêne	La poule à Rameau	C	1967	2'15"	2			Poe	
Dufrêne	Granulométrie	C	1967	4'00"	2			Poe	
Dufrêne	Work in progress	C	1967	9'40"	2			Poe	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Dufrène	4 crirhythmes du 1er (avril)	C	1967	41'10"	2			Poe	

## PARIS (Michel Fano: différents studios de cinéma)

ip

Fano

Fano

Fano

Fano	L'immortelle	F	1964	10'	1				
Fano	La bataille de France	F	1965	18'	1				
Fano	L'enlèvement d'Antoine Bigot	F	1965	13'	1				

## PARIS Galerie Cordier Ekstrom

ip

Brown

Brown	Sculpture telemagnetic (for Takis exhibition)	Sn	1963	ind. min 4'	1				
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## PARIS (Patrick Greussay)

ip

Greussay

Greussay

Greussay + Vilar

Greussay	Intervention, pour piano, percussion et bande	C+	1963	40'	2			Jaz	
Greussay	L'itinéraire, pour saxo ténor et bande	C+	1963	35'	2			Jaz	
Greussay + Vilar	Opéra de poche - Les idoles, pour instruments et percussion, avec amplification (distortion)	Th	1966	20'	3 ch				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

PARIS Groupe de Recherches Musicales (GRM), Service de la Recherche (SR), Office de Radiodiffusion-Télévision Française (ORTF; jusqu'en 1964 RTF) (Club d'Essai, RTF, 1948-51; Groupe de Musique Concrète, Club d'Essai, 1951-57; GRM, 1958-60; GRM, SR 1960-)

## PO (1948) 1951

voir aussi Club d'Essai (io)

depuis 1948 jusqu'en avril 1951, technique du sillon fermé de disque ("Pre")

La plupart des films qui paraissent dans la liste du GRM depuis 1960, ont été produits au Service de la Recherche même; il existe aussi des films qui emploient des musiques préexistantes, dans ce cas ils sont indiqués entre parenthèses après la pièce originale.

Le GRM a aussi produit de la musique pour de nombreux films publicitaires, mises en ondes, indicatifs, etc.

Schaeffer P	Etude aux chemins de fer	C	1948	3'05"	1	DTh+	***		
Schaeffer P	Etude aux tourniquets	C	1948	2'00"	1	DTh+	***		
Schaeffer P	Etude au piano I, dite Etude violoncelle	C	1948	3'30"	1	***			
Schaeffer P	Etude au piano II, dite Etude noire	C	1948	4'00"	1	DTh+	***		
Schaeffer P	Etude pathétique, dite Etude aux casseroles	C	1948	3'15"	1	DTh+	***		
Schaeffer P	Concertino diapason	C	1948	9'30"	1				
Schaeffer P	Variations sur une flûte mexicaine	C	1949	7'20"/3'00"	1	DTh			
Schaeffer P	Suite pour 14 instruments (5 mouvements)	C	1949	23'	1				
Henry P + Schaeffer P	Symphonie pour un homme seul (11 mouvements - première version 22 mouvements; version pour ballet-film 1960, 15'; version définitive 1966)	C	1949-50	22' (55')	1	DTh+	***		
Henry P + Schaeffer P	Bidule en Ut	C	1950	2'30"	1	DTh+	RTF		
Schaeffer P	L'Oiseau RAI	C	1950	3'07"	1	DTh+	RTF		
Henry P	Concerto des ambiguités	C	1950	34'	1	DTh			
Henry P + Schaeffer P	La course au Kilocycle	R	1950	60'	1				
Henry P	La grande et la petite manœuvre	Th	1950	20"	1				
Henry P	Musique sans titre	C	1950-51	25'	1	DTh			
Henry P	Le microphone bien tempéré:	C	1950-51	55'15"	1				
	Bidule en mi			1'45"					
	Batterie fugace			2'30"		DTh			
	Tabou clairon			3'15"					
	Dimanche noir I			2'30"					
	Dimanche noir II			4'00"					
	Micro rouge I			4'00"					
	Micro rouge II			4'00"					
	Tam-tam I			3'30"					
	Tam-tam II			3'20"					
	Tam-tam III			4'00"		DTh			
	Tam-tam IV			3'40"		DTh			
	Mouvement perpétuel			4'30"					



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	Sonatine			6'00"					
	Etude à Chopin			4'00"					
	Fantasia			4'15"					
Henry P	Aube	F	1951	28'	1				
Henry P	Satire en Trois Temps et Cinq Mouvements	R	1951	15'	1				
Henry P	Le Sacré	R	1951	10'	1				
Henry P + Schaeffer P	Orphée 51, pour bande et voix chantée (nouvelle version, 1953)	O	1951	45'	1	RTF			supprimé
Henry P	Ciel d'Orage et d'Azur	R	1951	10'	1				
Henry P	5 histoires étranges	R	1951	25'	1	RTF			
Henry P	Terre de Poussière et de Nuit	R	1951	14'	1				
Henry P + Schaeffer P	Toute la Lyre, pour bande et voix chantée (pantomime lyrique)	O	1951	60'	1				
Henry P	Le perroquet mécanique	R	1951	25'	1				
Henry P	Sept Etages	R	1951	10'	1				
Henry P	Plain-chant, Blanc et Noir	Th/R	1951	30'	1				
Hodeir	Jazz et Jazz, pour piano et bande	C+	1951-52	3'00"	3x1	Fon		Jaz	
Henry P	Arrangement pour le Théorbe	R	1952	16'	1				
Boulez	Etude I sur un son	C	1952	3'00"	1				
Messiaen	Timbres-Durées	C	1952	15'	1				
Schaeffer P	Maskerage	F	1952	9'15"	1				
Henry P	Vocalises	C	1952	2'55"	1	DTh			
Boulez	Etude II sur sept sons	C	1952	3'00"	1	Bar			
Henry P	Antiphonie	C	1952	3'00"	1	DTh			
Rollin	Etude vocale I (d'après un motet anonyme du XIII <sup>e</sup> siècle)	C	1952	1'40"	1				
Henry P	14 Juillet à la santé	R	1952	15'	1				
Henry P	Oncle Tisane	F	1952	10'	1				
Constant	Le joueur de flûte (ballet radiophonique pour basse, narrateur, chœur et orchestre)	R	1952	60'	1	Phi+ RTF	B&H		Prix Italia 1952
Henry P	Pochette Surprise	R	1952	4'45"	1				
Henry P	Adrienne Mesurat	R	1952	3'50"	1				
Henry P + Schaeffer P	Le Capitaine Némé	R	1952	20'	1	RTF			
Rollin	Etude vocale II (d'après un haquet anonyme de XIII <sup>e</sup> siècle)	C	1952	1'40"	1				
Henry P	Musique et Modernité	R	1952	10'	1	RTF			
Henry P	La Rose et le Tabou, I-III	R	1952	10'	1				
Henry P	Belles Lettres, I-III	R	1952	14'	1				
Schaeffer P	Les paroles dégelées	R	1952	3'	1	RTF			
Stockhausen	Etude	St	1952	3'00"	1				
Henry P	La Der des Ders	R	1952	10'	1				
Philippot	Etude I	C	1952	5'18"	(4x1) 1	DTh			
Henry P	La Demoiselle et son Revenant	F	1952	12'	1				
Henry P	Si Camille me voyait	R	1953	12'	1				
Henry P	Astrologie ou le Miroir de la Vie	F	1953	30'	1				
Henry P	Astrologie (4 séquences tirées du film)	C / B	1953	7'41"	1	DTh			
Henry P	L'Agence Universelle	R	1953	10'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Henry P	Léonard de Vinci, ou la tragique recherche de la perfection	F	1953	40'	1				
Barraqué	Etude (film "Objet", 1962)	C	1953	4'00"	1	Bar			
Henry P	Sept Chevaux Blancs	R	1953	40'	1				
Henry P	L'Art précolumbien	F	1953	18'	1				
Henry P + Schaeffer P	Orphée 53, pour bande, violon, clavecin et 2 chanteurs (nouvelle version d'"Orphée 51")	O	1951-53	75'	1				
Henry P	Le voile d'Orphée (tiré d'"Orphée 53"; inclus dans ballet "Orphée", studio Apsome, 1958; nouvelle version 1966)	C	1953	15'15"	1	DTh+ Sup			rev St. Apsome
Henry P	L'Art populaire mexicain	F	1953	22'	1				
Henry P	La fille de Londres	R	1953	35'	1				
Henry P	Les fils de l'eau	F	1953	15'	1				
Henry P	Les Aventures d'Eustache et du Bourdon Bzzz	R	1953	36'40"	1				
Henry P	Strijd Zonder Einde (Les Insectes)	F	1954	10'	1				
Milhaud	La Rivière endormie (Etudes Poétiques, Op. 333), pour mezzo soprano, 2 récitants, orchestre et bande	C+	1954	7'30"	1	Fes			
Henry P	Voyage au cœur d'un enfant	B	1954	40'	1				
Henry P	La Faire aux Vanités	R	1954	50'	1				
Henry P	Incidental Music	TV	1954	60'	1				
Varèse	Déserts, for wind, percussion and magnetic tape (version définitive, CPEMC, 1961)	C+	1954	10' (23')	1	Col	Cim		mat NYC Varèse rev NYC CPEMC
Henry P	Eurydice	R	1954	10'	1				
Henry P	Musique pour "Tour spatio-dynamique sonore" (tour cybernétique de Nicolas Schöffer)	Sn	1955	ind (boucles)	12x1			Scu	rev St. Apsome
Arthuys	Boîte à Musique	C	1955	5'	1	DTh			
Henry P	Le Musée d'or de Bogota	F	1955	20'	1				
Arthuys	La Génèse (légende musicale)	C	1955	7'	1				
Studio	Jules Verne	TV	1955	10'	1				
Arthuys	Das Schloss	Th	1955	15'	1				
Henry P	L'amour des quatre colonels	Th	1955	25'	1				
Arthuys	A son Image	Th	1955	15'	1				
Arthuys	Pau-Amma (légende musicale)	C	1955	12'	1				
Arthuys	Mississippi	Th	1955	15'	1				
Sauguet	Spectacle (Jean Tardieu)	Th	1955	10'	1				
Henry P	Arcane I	B	1955	13'	1				
Arthuys	Le crabe qui jouait avec la mer (conte musical)	D	1955	17'30"	1	BAM			
Arthuys	Sutatenza	F	1955	10'	1				
Henry P	Exposition objets sonores	R	1955	40'	1				
Arthuys	Vaillà l'Homme (avec narrateur)	B	1955	20'	1				
Arthuys	Et l'enfant resta seul (conte musical)	D	1955	10'	1	Lum			
Arthuys	Galaxie	St	1956	4'40"	1				
Henry P	L'occident est bleu - L'an 56 (pour des poèmes de Claude Pascal)	D	1956	30'	1	Dis			
Arthuys	Etude chinoise	C	1956	3'	1				
Arthuys	Le Voyageur (d'après un poème d'Apollinaire)	F	1956	8'15"	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Arthuys + Malec	Macbeth	Th	1956	30'	1				
Henry P	Le Cercle	B	1956	20'	1				
Arthuys + Malec	Svjetianik (Le Phare)	Th	1956	25'	1				
Henry P	Au seuil de la nuit	R	1956	28'20"	1				
Arthuys	Nature morte au vibraphone	C	1956	3'-20'	1				
Haubenstock-Ramati	Passacaille	C	1956	12'	1				
Henry P	L'inconnu	B	1956	15'	1				
Philippot	Etude II	C	1956	5'18"	1				
Henry P	Haut voltage (Constant partie instrumentale)	B	1956	15'10"	1				
Arthuys	Portée de Chats (de Siné: music hall, spectacle de Lanterne Magique)	Sn	1957	5'	1				
Henry P	Le mariage de la feuille et du cli-ché (pour cantata de Milhaud)	D	1957	3'30" (28")	1	Vég			
Arthuys	Nature morte à la guitare	C	1957	13'	1				
Haubenstock-Ramati	Chanson populaire	C	1957	6'50"	1				
Arthuys	Personnage combattant	Th	1957	50'	1				
Haubenstock-Ramati	Exergue pour une symphonie (texte de Pierre Schaeffer)	C	1957	7'35"	1				
Arthuys	La Malaria	F	1957	20'	1				
Haubenstock-Ramati	L'amen de verre	C	1957	6'20"	1				
Malec	Mavens (sur poème de Radovan Isvic)	C	1957	11'30"	1				
Henry P + Schaeffer P	Sahara d'aujourd'hui	F	1957	20'	1				
Arthuys	La machine humaine	F	1957	30'	1				
Sauguet	La voix sans personne	Th	1957	2'	1				
Arthuys	Ils le livrèrent à Ponce Pilate (cantata)	C	1957	22'	1				
Arthuys	Le Duel	Th	1957	3'	1				
Sauguet	Trois aspects sentimentaux	C	1957	6'58"	1	BAM			
Sauguet	Aspect sentimental (version abrégée de "Trois aspects sentimentaux")	D	1957	4'04"	1	BAM			
Arthuys	Shéhérazade	Th	1957	5'	1				
Ferrari + Schaeffer P	Exposition française à Londres	Sn	1957	11'38"	1				
Sauguet	Hiver	Th	1957	2'	1				
Arthuys	Les Astronautes	R	1957	40'	1				
Henry P	Intermezzo	F	1958	1'	1				
Arthuys + Malec	Le Bateau	F	1958	15'	1				
Ferrari	Etude aux accidents (film TV "Les Gibbons", 1961)	C	1958	2'12"	1	BAM			
Ferrari	Etude aux sons tendus	C	1958	2'44"	(1)2	BAM			
Ferrari	Etude floue	C	1958	2'40"	1				
Schaeffer P	Etude aux allures	C	1958	3'28"	1	BAM+			
Schaeffer P	Etude aux sons animés (film "Objets animés", 1959)	C / F	1958	4'15"	2	BAM			
Ferrari + Schaeffer P	Continuo	C	1958	2'38"	1				
Xenakis	Diamorphoses (extrait de 4' pour film "Fer Chaud", 1960)	C	1957-58	6'50"	2	BAM			
Ferrari	Capricorne	C	1958	8'50"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Ferrari	Echantillons	C / B	1958	3'30"	2				
Philippot	Les Orphelins	R	1958	10'	1				
Vivier	Séquences rythmiques	C	1958	6'	1				
Xenakis	Concret P.H.	C / Sn	1958	2'45"	2	Phi			
Baronnet	La Voix	B	1958	20'	1				
Ferrari	Egypte & Egypte, I	F	1958	21'20"	1				
Almuro	Erostrass	C	1958	5'05"	1				
Ferrari	Visage V	C	1958-59	10'19"	2	Phi			
Almuro	Croquis aux percussions	C	1959	7'10"	1				
Xenakis	Analogique B (peut-être aussi joué avec "Analogique A", = "Analogique A + B pour 9 cordes et sons sinusoidaux", 1958-59, 7'50")	C	1958-59	2'30"	2	Phi	EFM		rln Gravesano
Arrigo	Etude	St	1959	2'30" / 1'00"	1				
Boucaurechliev	Texte II:	C	1959	4'30" - 5'00"	2+1				
	première version			4'45"	2	BAM			
	deuxième version			4'35"	2	BAM			
Ferrari	Passage (mime)	B	1959	15'	1				
Mâche	Prélude (film "Automne", 1961)	C	1959	5'30"	3	Phi			
Philippot	Ambiance I	C / Sn	1959	7'00"	1	BAM			
Philippot	Ambiance I (version abrégée)	D	1959	4'00"	1				
Philippot	Les Achaïques (d'après "Ambiance I")	F	1959	5'45"	1				
Mâche	Lanterne Magique	C	1959	5'10"	2				
Mâche	Caustiques (d'après "Lanterne Magique")	F	1959	4'30"	1				
Boucaurechliev	Tic-Tac	F	1959	8'40"	1				
Schaeffer P	Etude aux objets (mouvements 1, 3, 5 sur 4 pistes, 1960; nouvelle version, 1967)	C	1959	19'06"	2				
Philippot	Ambiance II - Toast funèbre (texte de Mallarmé)	C	1959	6'03"	2				
Schaeffer P	Simultané Camerounais	C	1959	6'47"	2				
Schaeffer P	Phèdre	Th	1959	70'	1				
Parmegiani	Jours de mes années	F	1959	5'30"	1				
Schaeffer P	Nocturne aux chemins de fer	B	1959	12'	1				
Ferrari	Tête et Queue du Dragon	C	1959-60	9'13"	(2)4	Phi			
Carson	Monsieur Bonhomme et les incendiaires (instruments et bande)	Th	1960	10'	1				
Schaeffer P	Etude aux allures (basée sur l'œuvre de concert, 1958)	F	1960	5'05"	1				
Mâche	Volumes, pour instruments et 12 pistes magnétiques	C+	1960	12'40"	12x1/4	BAM	EFM		
Parmegiani	Steinberg (deuxième version, 11', 1962)	F	1960	13'	1				
Philippot	Maldoror	R	1960	58'50"	1	BAM			
Parmegiani	La Radio s'interroge	In	1960	0'30"	1				
Xenakis	Orient-Occident	F	1960	22'	1				
Xenakis	Orient-Occident (version concert)	C	1960	12'	2	Phi			
Kyrou	La Chute d'Icare	F	1960	11'	1				
Parmegiani	Paramorphoses (Geneviève Martin partie instrumentale)	F	1960	20'	1				
Philippot	Rhinocéros	Th	1960	17'	1	Vég			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Parmegiani	7e Art bis (d'après "Patomorphoses": 2 é-missions TV)	TV	1960	29'+20"	1				
Kyrou	Etude I	C	1960	5'	2	Phi			
Vandelle	Crucifixion	C	1960	11'24"	1	BAM			
Cantón	Ping-Pong	St	1960	3'	1				
Malec	Apprendre à marcher	B	1960	4'	1				
Parmegiani	Martiens 0001 (Cantón partie instrumen-tale)	F	1961	8'	1				
Cantón	Impression des Andes	F	1961	4'20"	1				
Parmegiani	A propos de Steinberg	TV	1961	6'	1				
Schoeffer P	Phédre (version concert, d'après musique de théâtre, 1959)	C	1961	9'	1				
Carson	Une semaine en France	F	1961	15'45"	1				
Parmegiani	Inter Actualités (radio, 1961-63)	In	1961	0'45"	1				
Parmegiani	Physique Nucléaire (TV, 1961-63)	In	1961	0'25"	1				
Cantón	Sensemaya	B	1961	11'24"	2				
Ballif	Madrigal (étude de stage sur la typologie)	St	1961	3'40"	2				
Boyle	Tremplins (étude de stage sur la typologie)	St	1961	2'00"	2				
Boyle	Tremplins, pour 4 instruments et bande (d'après étude de stage)	C+	1961	6'30"-8'30"	2				
Cantón	Etude de stage (sur la typologie)	St	1961	4'	2				
Carson	Etude de stage (sur la typologie): première version	St	1961	5'	2				
	deuxième version			4'	1				
Clouzot	Etude de stage (sur la typologie)	St	1961	11'	2				
Gauthier	Etude de stage (sur la typologie)	St	1961	5'	2				
Hidalgo	Etude de stage (sur la typologie)	St	1961	10'15"	2				
Malec	Reflets (étude de stage sur la typologie)	C	1961	2'40"	2	BAM			
Malec	Reflets (étude de stage avec générique)	F	1961	3'40"	1				
Parmegiani	Etude de stage (sur la typologie)	St	1961	7'	2				
Perini	Etude de stage (sur la typologie)	St	1961	3'	2				
de Raulin	Etude de stage (sur la typologie)	St	1961	5'	2				
Vandelle	Sibylle (étude de stage sur la typologie)	St	1961	6'	(2x2) 2				
Parmegiani	Guerre et Poésie	Th	1961	4'	1				
Malec	Structures	F	1961	7'40"	1				
Malec	Dahavi (d'après "Structures")	C	1961	6'00"	1	Tur			
Marie	Images Thanaïques, pour orchestre, ré-citant et bande magnétique	C+	1961	8'30"	2		EFM		
Kyrou	Rémanence	F	1961	10'	1				
Parmegiani	Danse I (version concert sur 2 pistes avec projections, 1964)	C / F	1961	4'40"	(1) 2				
Ferrari	Tautologos II	C	1961	15'	(4x1) 4	BAM			
Carson	Turmac I (Exposition Stuyvesant)	C / Sn	1961	9'45"	2	BAM			
Parmegiani	Marché magique	F	1961	2'50"	1				
Carson	Turmac II	C	1961	8'	2				
Parmegiani	Spectacle du Musée Grévin	Sn	1961	12'	1				
Parmegiani	Le Mariage de M. Mississippi	Th	1961	13'30"	1				
Boyle	Lignes et points (version concert sur 4 pistes avec projections)	C / F	1961	5'12"	(1) 4				supprimé

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Parmegiani	La France déjeune	F	1961	2'50"	1				
Carson	Composition (Danse II)	F	1961	4'	1				
Parmegiani	Le repos du guerrier	Th	1961	16'	1				
Kyrou	Rimoirs	F	1961	10'	1				
Ferrari	Etude I	F	1961	5'20"	1				
Boyle	Le petit forain	F	1961	6'	1				supprimé
Parmegiani	Pêche sous-marine	F	1961	25'	1				supprimé
Perini	Noir et blanc	F	1961	8'30"	1				
de Raulin	Tilbury	F	1961	3'10"	1				
Ferrari	Chastel	F	1961	13'30"	1				
Xenakis	The Thessaloniki World Fair	F	1961	9'	1				
Cantón	Transparence	F	1961	4'42"	1				
Parmegiani	Rhinomorphoses	F	1961-62	5'	1				
Parmegiani	Le Téléscripteur (Interlude)	TV	1961-62	6'18"	1				
Cantón	G appelle MW	Th	1962	31'	1				
Clouzot	Le bonheur est dans l'amour du foyer (d'après étude de stage, 1961)	F	1962	4'	1				
Cantón + Parmegiani	Tilt	B	1962	16'	1				
Ferrari	Autoportrait	F	1962	25'	1				
Cantón	G appelle MW (d'après la pièce de théâtre)	F	1962	15'	2				
Malec	Cembalo-spektral (Clavecin spectral)	C	1962	5'	1				
Ferrari	Egypte à Egypte, II	F	1962	60'	1				
Mèche	Quartier libre (titre original "Cendres et Flammes"), pour orchestre à cordes et bande magnétique	C+	1962	12'	2				
Cantón	Axel	Th	1962	25'20"	1				
Parmegiani	Concerto grosso	St	1962	9'30"	1				
Boyle	Concerto grosso	St	1962	3'00"	1				
Tüng + Vandelle	Concert collectif I	C	1962	11'30"	1				
Cantón	D'un bout à l'autre, pour ensemble instrumental et bande magnétique - Concert collectif I	C+	1962	7'	1				
Boyle	Liaison 17, pour 2 percussions et bande magnétique - Concert collectif I	C+	1962	17'	2				supprimé
Carson	Collage I, pour ensemble instrumental et bande magnétique - Concert collectif I	C+	1962	4'35"	1				
Ferrari	à pour 4 - Concert collectif I	C	1962	9'	4				
Malec + Parmegiani	Concert collectif I	C	1962	7'	1				supprimé
Boyle	Liaison 4, pour 12 instruments et bande magnétique - Concert collectif I	C+	1962	4'	1				supprimé
Cantón	La dormeuse	F	1962	10'	1				
Ballif	Points-Mouvements	C	1962	10'15"	4				
Malec	Voilà la Nette	F	1962	5'	1				
Parmegiani	Chimigrammes (d'après étude de stage, 1961)	F	1962	6'-10'	1				
Parmegiani	Dante n'avait rien vu	F	1962	9'	1				
Perini	Prison	F	1962	13'	1				
Phillippon	Etude III	C	1962	10'	2				



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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Parmegiani	Improvisations (danse et mimes)	B	1962	3'10"	1				
Toulier	Porte grince	St	1962	4'	2				
Parmegiani	Navire Etoile	TV	1962	15'	1				
Parmegiani	Phonosphobe	C	1962	10'45"	4				
Cantón	Friction 60 (d'après "Transparence")	C	1962	4'30"	2				
Boyle	Haurvari, pour 3 instrumentistes, 5 person- nages mobiles et bande magnétique	C+	1962	5'30"	2				
Rosenmann	Les plaisirs de la porte	F	1962	3'	1				
Parmegiani	La poupée	F	1962	15'30"	1				
Martin Gn	Mais où sont les nègres d'antan?	F	1962	5'	1				
Cantón	Seattle, pour l'Expo Internationale du XXIe siècle	Sn	1962	6'	1				
Parmegiani	L'alcool tue	D	1962	3'17"	2			Pop	
Carson	Nuages fous	F	1962	12'	1				
Cantón	Animal-Animal	C	1962	7'55"	4				
de Raulin	Venir du Havre	F	1962	10'	1				
Rosenmann	Le prisonnier	F	1962	3'	1				
Parmegiani	L'Aura d'Olga	Th	1962	5'	2				
Toulier	Etrails sont les vaisseaux (sur poème de St. John Perse)	F	1962	8'30"	1				
Vandelle	Fantaisie, pour piano solo, orchestre et bande magnétique	C+	1962	12'20"	4				
Rosenmann	Vitrine de Noël	Sn	1962	5'	1				
Xenakis	Bohor	C	1962	22'	4x2				
Tuong	Les six jours de la création	F	1962	12'15"	1				
Boyle	Le regard, pour 8 instruments et bande ma- gnétique	B	1962	17'	2				
Carson	Collages - Concert collectif II, pour 16 instruments et bande magnétique	C+	1962	7'	2			EFM	
Cantón	D'un bout à l'autre - Concert collectif II, pour ensemble instrumental et bande magné- tique (révision)	C+	1962	7'	2			EFM	
Marie	L'expérience ambiguë - Concert collec- tif II, pour ensemble instrumental et bande ma- gnétique	C+	1962	7'00"	2			EFM	
Tuong	Eventail - Concert collectif II	C	1963	8'37"	(4) 2				
Parmegiani	Alternances - Concert collectif II	C	1962-63	7'45"	4				
Boyle	Pluriel - Concert collectif II, pour 17 instru- ments et bande magnétique	C+	1962-63	8'	2			EFM	
Malec	Tutti - Concert collectif II, pour orchestre et bande magnétique	C+	1962-63	8'15"	2			EFM	
Mâche	Synergies - Concert collectif II, pour 21 instruments et bande magnétique	C+	1963	7'44"	(5x1) 2			EFM	
Ferrari	Composé-Composite - Concert collectif II, pour ensemble instrumental et bande magné- tique	C+	1962-63	9'	4			EFM	
Amy	La femme sauvage	Th	1963	11'20"	1				
Boyle	Archipel, pour quatuor à cordes et bande magnétique	C+	1963	7'-18'	4				
Beetz	Captain Cap	F	1963	9'	1				
Parmegiani	Vénus An 2000 (voix et bande magnétique)	TV	1963	1'15"	1			Pop	
Perini	Cap Africa	F	1963	8'	1				
Marie	Polygraphie Polyphonique II, pour 12 instruments et bande magnétique (projections prévues)	C+	1962-63	6'23"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Boyle	Le Récit de Rebecca	F	1963	9'	1				
Boyle	Mensonges (d'après "Le Récit de Rebecca"), pour quatuor vocal, contrebasse, ondes Martenot et bande magnétique	C+	1963	9'	1				
Beetz	Hachisch	F	1963	30'	1				
Cantón	Chant de Pierre	Th	1963	6'	2				
Carson	La seconde chance	Th	1963	15'	2				
Beetz	Fando et Lys	Th	1963	5'41"	1				
Boyle	Trois portraits de l'Oiseau-qui- n'existe-pas	F	1963	8'	1				
Beetz	Tricycle	Th	1963	5'	1				
Cantón	Le petit prince	Th	1963	15'	1				
Carson	Phonologie	C	1963	7'	4				
Mâche	Terre de feu	C	1963	7'	2			BAM	
Mâche	Oxyde 1963 (d'après "Terre de feu")	F	1963	9'45"	1				supprimé
Boyle	Vapeur (d'après "Lignes et points": nouvelle version, 1966)	C	1963	4'45"	4			BAM	supprimé
Carson	Littérature orale (générique)	In	1963	1'	1				
Beetz	Les pèlerins d'Hellenkraus	Th	1963	10'	1				
Cantón	Ville nouvelle	F	1963	6'	1				
Malec	Carnaval	F	1963	5'	1				
Brown	Times Five, pour 5 instruments et bande magnétique	C+	1963	15'17"	4			BAM AMP	
Parmegiani	Histoires Naturelles	TV	1963	18'	1				
Rosenmann	Vélodrome	F	1963	6'30"	1				
Ferreira	Etude de stage	St	1963	2'30"	1				
Malec	Le traité du Bonheur	F	1963	13'	1				
Boyle	Marquise 63	Sn	1963	ind, min 2'30"	1				
Ferrari	Portrait d'une autre	F	1963	16'	1				
Parmegiani	Un cas intéressant	TV	1963	3'	1				
Parmegiani	Le Puits et le Pendule	TV	1964	1'30"	1				
Cantón	Chanson	F	1964	6'	1				
Boyle	L'Oiseau-Chanteur (d'après "Trois por- traits de l'Oiseau-qui-n'existe-pas")	C	1964	4'	1			Tur	
Cantón	Les extra-terrestres	TV	1964	12'	1				
Erlh + Parmegiani	Violostries, pour violon et bande magnéti- que	C+	1963-64	16'54"	4				
Carson	Le traité du Bonheur	F	1964	16'45"	1				
Ferrari	Hétérozygote	C	1963-64	27'	4				
Parmegiani	J'ai les peintres (Cantón partie instru- mentale)	F	1964	3'	1				
Beetz	Les mauvais rêves	Th	1964	7'10"	1				
Marie	Acoustique par l'image	F	1964	25'	1				
Parmegiani	Balcon sur le rêve (série de 8 émissions)	TV	1961-64	30'	1				
Beetz	Itinéraire pour demain soir	Th	1964	5'25"	1				
Boyle	Galaxie	F	1964	8'	1				
Parmegiani	L'Enfer	F	1964	5'	1				
Cantón	Casse-tête	TV	1964	4'	1				
Tamba	9 pièces	F	1964	9'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Bayle	Meurtre	F	1964	4'	1				
Carson	La belle époque	F	1964	7'30"	1				
Cantón	Vélodrome	F	1964	10'	1				
Beetz	La révolution	Th	1964	5'	1				
Parmegiani	Faut pas pousser: Strip Camélia Les Tousseurs	TV	1964	7' 1'30"	1 1				
Tamba	Interlude	TV	1964	5'20"	1				
Bayle	Tournai	F	1964	9'	1				
Bayle	Tournai (version concert), pour quatuor vocal, ondes Martenot, contrebasse et bande magnétique	C+	1964	4'45"	2				
Parmegiani	Les Jeux des Anges	F	1964	12'	1				
Tamba	Etude No.2 - Hommage à Bach	C	1964	3'30"	2				
Parmegiani	A	F	1964	5'	1				
Beetz	Ballade du Cosmonaute	D	1964	1'	1	Pol		Pop	
Cantón	Les fils du soleil	F	1964	6'	1				
Berio	Labarintus II, per mini, recitanti, insieme vocale, orchestra da camera e nastro magnetico (basé sur "Esposizione")	C+	1965	33'30"	2		UE		mat RAI + CPEMC
Beetz	Une histoire de la mer	F	1965	2'	1				
Parmegiani	Hommes et Pierres	Th	1965	2'30"	1				
Bayle	Séquence pour "Opérabus", pour personnages, voix, instruments et bande magnétique	MT	1965	3'	2		EFM		
Parmegiani	Séquence pour "Opérabus"	MT	1965	7'	2				
Parmegiani	La cage de verre	F	1965	3'30"	1				
Beetz	Demandez le programme (TV)	In	1965	1'	1				
Perini	Un garçon plein d'avenir	F	1965	9'	1				
Reibel	Durboth (poème de Tagore)	C	1965	9'	2				
Parmegiani	La brûlure de mille soleils	F	1965	23'	1				
Cantón	Appétit d'oiseau	F	1965	8'	1				
Parmegiani	Pup's	F	1965	0'30"	1				
Parmegiani	Miracle oublié	B	1965	4'	1				
Beetz	Venezuela	TV	1965	35'	1				
Parmegiani	Magazine cinéma vérité	TV	1965	6'50"	1				
Cantón	Voix inouïes	C	1965	9'45"	4	JME			
Cantón	Don Juan et Faust (2 pièces)	Th	1965	10'	1				
Cohen-Salal	Etude de stage	St	1965	2'00"	1				
Savouret	Etude de stage	St	1965	2'38"	1				
Rissin	Etude de stage	St	1965	4'00"	1				
Schwarz	Etude γ (étude de stage)	St	1965	2'15"	1				
Ferreira	Etude sur la masse des sons	St	1965	2'40"	1				
Toulier	Etude sur l'enchaînement des sons	St	1965	5'25"	4				
Schwarz	Etude Hacheur	St	1965	5'05"	1				
Tamba	Morphogrammes 0 (Les cailloux)	F	1965	4'30"	1				
Parmegiani	Le Ru'om	R	1965	8'30"	1				
Reibel	Le cavalier bizarre	Th	1965	12'	1				
Beetz	Shadok, I-II	TV	1965	2'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Reibel	Fastes d'enfer	Th	1965	17'	1				
Parmegiani	Don Quichotte	B - TV	1965	10'	1				
Cantón	L'esclave	Th	1965	9'	1				
Ferreira	Les arbres	F	1965	4'	1				
Cantón	Le métro fantôme	Th	1965	12'	1				
Parmegiani	Dictionnaire de M. Joachim	F	1965	13'45"	1				
Parmegiani	Plus vite	F	1965	11'	1				
Studio	Fusée Antigone	F	1965	20'30"	1				
Parmegiani	Electrorythm'	F	1965	3'12"	1				Pop
Ferreira	Mer d'Azov	F	1965	4'	1				
Cantón	Liberté, j'écris ton nom	Th	1965	8'	1				
Beetz	Pif le chien, pour 8 dessins animés	F	1965	10'	1				
Parmegiani	Jazzex I, pour saxophone, trompette, batterie, contrebasse et bande magnétique	C+	1965	13'	4				Jaz
Ferreira	Etude 65	F	1965	3'50"	1				
Parmegiani	TV man (générique TV)	In	1966	0'46"	1				
Malec	Cantate pour elle, pour soprano, harpe et bande magnétique	C+	1966	14'35"	4				
Parmegiani	Cocktail variétés	TV	1966	2'	1				
Bayle	Lignes et points, pour projections et bande magnétique	C / F	1966	7'	4				
Cantón	I palpiti	C	1966	8'	(2) 4				
Ferreira	Jeu (Bayle partie instrumentale), pour projections et bande magnétique	C / F	1966	5'	4				
Parmegiani	Plate-forme Zéro (générique TV)	In	1966	1'	1				
Cohen-Salal	Vallée de la Colombie	F	1966	22'	1				
Beetz	Banc d'essai (générique TV)	In	1966	2'	1				
Bayle	Week-end total	F	1966	9'	1				
Parmegiani	Les puces	F	1966	13'05"	1				
Savouret	Le voyage de derrière la montagne	Th	1966	30'	1				
Parmegiani	Commençons par les maçons	F	1966	4'50"	1				
Ferrari	Und so weiter, pour piano électrique et bande magnétique	C+	1966	12'	4				
Parmegiani	L'Empire romain I	TV	1966	5'	1				
Bayle	Vapeur (nouvelle version)	C	1966	3'	4				
Parmegiani	L'Empire romain II	TV	1966	6'30"	1				
Cohen-Salal	Vals en montagne	F	1966	4'30"	1				
Tamba	Gaya	F	1966	3'	1				
Beetz	Musique pour 8 films du dessinateur Barbe	F	1966	8'	1				
Parmegiani	L'instant mobile	C	1966	10'30"	4				
Ferreira + Reibel	Taboggan	C	1966	3'55"	4				
Henry P + Schaeffer P	Symphonie pour un homme seul (12 mouvements, version définitive par Pierre Henry)	C	1966 (1949-50)	21'10"	2			***	
Parmegiani	Mec'art	TV	1966	9'	1				Pop
Tamba	Deux poèmes (Baudelaire)	C	1966	13'	4				
Parmegiani	Impromptu mécanique	F	1966	2'	1				
Cohen-Salal	Les Zlops, I-III	F	1966	7'	1				
Parmegiani	Jeu des définitions (générique TV)	In	1966	0'45"	1				







Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

# PARIS (Michel Magne: probablement dans un studio de film io (1954?)

toutes les pièces sont pour instruments, voix et bande  
aussi musiques pour F

Magne	Mémoire d'un trou	D	1960 ?	2'50"	1	Par			
Magne	Self-Service	D	1960 ?	1'20"	1	Par			
Magne	Carillon dans l'eau bouillante	D	1960 ?	2'10"	1	Par			
Magne	Méta-mécanique saccadée	D	1960 ?	3'43"	1	Par			
Magne	Larmes en sol pleureur	D	1960 ?	2'40"	1	Par			
Magne	Concertino Triple (rire, prière, amour)	D	1960 ?	12'43"	1	Par			

# PARIS Maison des Lettres

PO 1954-1960

Almuro	Image à entendre	R	1954	2'40"	1				
Almuro	Hoffmann et ses Fantômes	R	1955	25'	1				
Almuro	La création des animaux	R	1956	19'50"	1				rln BBC
Almuro	Anne et la Poupée Morte	R	1956	16'11"	1				
Almuro	Le Salon de l'Automobile	R	1957	15'	1				rln CERT
Almuro	De la Nature (première version de "Graviti") - Poème Electronique I, pour voix chantées et parlées, acteurs, photographies de Noël Doyon et bande (séquence en collaboration avec Parmegiani, 5')	C+	1957	25'	1				rev Almuro
Almuro	Opium	R	1957	29'12"	1				rln BBC
Almuro	Mirage de Princesse	R	1957	38'00"	1				
Almuro	Sorcier tanné (sur texte de Tristan Tzara)	R	1957	1'30"	1				
Almuro	Dormeur du Val (sur texte de Rimbaud)	R	1957	3'00"	1				
Almuro	La vie antérieure (sur texte de Baudelaire)	R	1957	2'30"	1				
Almuro	Van Gogh (sur texte d'Antonin Artaud)	R	1957	3'30"	1				
Almuro	3 Psychos - Audio-drame	R	1957	20'	1				
Almuro	L'Illiade (Chant 1)	R	1957	30'	1				
Almuro	The Ox and the Ass	R	1959	45'	1				rln BBC

# PARIS Office de Radiodiffusion-Télévision Française (ORTF; jusqu'en 1964 RTF)

io

différents studios: voir aussi GRM, Club d'Essai, Cognac-Jay

Brou	Concerto de Janvier (exécuté en direct avec effets de microphone)	C+	1952	5'10"	1 ch				Poe
Arma	Concerto pour bande magnétique (accompagnant un poème de Jaime Torres)	C	1959	38'30"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Wolman	Improvisations - mégapneumes (exécuté en direct avec effets de microphone)	C+	1961	12'00"	1 ch				Poe
Gysin	Come to Free the Word	C	1962	2'20"	1				Poe
Gysin	Calling all Reactive Agents	C	1962	1'30"	1		OU		Poe
Arma	Quand la mesure est pleine - cantate pour bande magnétique (d'après des poèmes de Michel Seuphor)	C	1962	47'45"	1				
Wolman	L'homme sans voix et la femme sans tête (exécuté en direct avec effets de microphone)	C+	1963	7'30"	1 ch				Poe
Arma	Grille d'azur et de menthe, oratorio pour bande magnétique (d'après un texte de Picasso) (en cours)	C	1967	(90')	1				

# PARIS (Bernard Parmegiani)

ip

Parmegiani	Visage d'Afrique	F	1958	4'	1				
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# PARIS (Luc Perini)

ip depuis 1967 cf. SNARC

Perini	Nuit noire Calcutta	F	1965	6'	1				
Perini	Conte	F	1965	4'	1				
Perini	East African Safari	F	1966	8'	1				

# PARIS Philips (disques)

io

Popp	Helsa Popping et sa musique sidérante (instruments et bande)	D	1960	40'	1		Phi		
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# PARIS Radio Canada

io

aussi différentes "Improvisations - mégapneumes" pour diffusion (Wolman)

Dufrène	14 crlrythmes brefs	C	1964	30'00"	1				Poe
Dufrène	Crlrythme	C	1964	5'55"	1				Poe
Dufrène	Crlrythme d'un Printemps	C	1964	2'30"	1				Poe

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date - Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Dufrène	Comment lire Ghil (extrait d'une séance de détournement phonétique avec Jean Louis Brau)	C	1964	8'00"	1				Poe
Dufrène	Valéry-Duke (Le Cimetière marin, lecture-collage)	C	1964 (1957)	14'00"	1				Poe rln Dufrène
Wolman	Improvisations - mégapneumes	C	1964	11'00"	1				Poe
Brau	Instrumentation verbale (exécuté en direct avec effets de microphone)	C*	1964	5'20"	1 ch				Poe
Dufrène	Blaise-Charlie-Miles (La Prose du Transsibérien), lecture-collage	C	1964 (1960-61)	24'45"	1				Poe rln Dufrène
Brau	Instrumentation verbale (exécuté en direct avec effets de microphone)	C*	1964	4'10"	1 ch				Poe
Dufrène + Wolman	Deux témoins de moins	C	1964	2'30"	1				Poe
Dufrène	Pour en finir avec Borges et l'Histoire de l'Eternité, détournement phonétique	C	1964	4'10"	1				Poe
Dufrène	Catharsis 4, crithme	C	1964	2'00"	1				Poe
Wolman	Un coup pour rien	C	1965	4'20"	1				Poe
Wolman	Un coup pour deux	C	1965	5'00"	1				Poe
Brau	Instrumentation verbale (exécuté en direct avec effets de microphone)	C*	1965	4'30"	1 ch				Poe
Wolman	Tu va la taire ta gueule	C	1965	3'40"	1				Poe

## PARIS Radio Luxembourg

io

Arma	Suite pour bande magnétique	C	1960	21'30"	1				
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## PARIS (Jean Schwarz + Philip Beetz)

PP (1964) 1965

aussi 25 musiques publicitaires environ depuis 1966 (Beetz + Schwarz), chacune ca. 1'

Schwarz	Etude a	C	1964	10'	1				
Schwarz	Etude b	C	1964	4'	1				
Beetz + Schwarz	Mac Doodle II	F	1965	40'	1				
Beetz + Schwarz	Viol	B	1965-66	5'	1				
Beetz + Schwarz	La vilaine Lulu (Dim Dam Dom)	TV	1967	5'	1				
Beetz + Schwarz	Mort aux vaches (jazz expérimental)	B	1967	13'	1				Jaz

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## PARIS Société Industrielle de Sonorisation (SIS)

io

voir aussi appendice "Pre"

Cambier	Jeune fille et l'étoile	F	1958	10'	1				
Cambier	Marée Basse	F	1959	12'	1				
Cambier	Un Nommé Z	F	1960	15'	1				
Cambier + Girard	La Main Gantée	F	1962	15'	1				
Cambier + Girard	Opération Dodo	F	1962	15'	1				

## PARIS Société Nouvelle d'Applications et de Recherches Cinématographiques (SNARC)

PP 1967 suite de Perini

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## PARIS Studio Apsome

PP 1958

aussi nombreux F publicitaires et industriels et indicatifs pour R et TV  
collaboration avec Maurice Béjart pour B et MT

Henry P	Arcane II (Dualité)	B	1958	15'	1				
Henry P	Orphée (inclus "Le voile d'Orphée")	B	1958	120'	2				Crt+ Phi
Henry P	Coexistence	C	1958	28'	2				Phi
Henry P	Bronze	F	1958	25'	1				
Henry P	Arrangement pour Georges Mathieu	Sn	1959	50'	1				
Henry P	Composition l'avalisée (Inachevé - en cours)	C	1959-	(18')	2				
Henry P	Signes	B	1959	25'	(1) 2				Phi
Henry P	Investigations	Sn	1959	75'	(1) 2				
Henry P	L'Homme du XXIIe siècle	D	1959	12'	1				Uni
Henry P	Ma faim et vous	D	1959	12'	1				Uni
Henry P	La petite étoile trop coquette (conte pour enfants)	D	1959	10'	1				Uni
Henry P	Le livre des Mutations (Inachevé - en cours)	C	1960-	(115')	2				
Baronnet + Dufrène	U 47	C	1960	2'45"	2				Phi Poe
Henry P	Entité (séquence tirée d' "Investigations")	C	1960	5'45"	2				Phi
Henry P	Le Martyre de Polycarpe et Ignace d'Antioche	D	1960	25'	1				Uni
Henry P	Saint-Exupéry	D	1960	30'	1				Uni



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Dufrène	Anti-Étude, crithme du 1er Mai	C	1960	25'	2				Poe
Henry P	Apocalypse de Jean (inachevé - en cours)	C	1960-						
Henry P	Faciès	F	1960	15'	1				
Henry P	L'Ondomane	F	1961	14'	1				
Henry P	Maléfices	F	1961	32'45"	1	Phi			
Henry P	La Noire à Soixante I	C	1961	23'35"	2	Phi			
Henry P	Le Voyage (d'après le Livre des Morts Tibétains)	B	1961-62	43'	1				
Henry P	Le Voyage (version concert; nouvelle version, 1966)	C	1962	52'55"	2	Phi			
Henry P	Fluide et Mobilité d'un Larsen, pour bande et projections (deuxième mouvement de "Le Voyage")	C	1962	9'44"	2	Phi			
Dufrène + Henry P	Granulométrie (inachevé - en cours)	C	1962-	(11')	2				Poe
Henry P + Pascal	La Stupeur	C	1962	?	2				supprimé
Henry P	Les Ailes de Clemenceau	F	1962	15'	1				
Henry P	16 dessins animés de Siné	TV	1962	32'	1				
Baronnet	Sonate	C	1962	15'	2				
Henry P	Profondeur 9500 mètres	F	1963	20'	1				
Henry P	Spatiodynamisme I et II (basé sur la musique pour "tour spatio-dynamique sonore" de Nicolas Schöffer)	D	1963 (1955)	15'	1	Grf			rin GRM
Henry P	Babel	MT	1963	75'	2				
Henry P	La Reine Verte (version film, 53', 1963)	MT	1963	120'	2	Uni			
Henry P	Rock électronique (extrait de "La Reine Verte")	C	1963	3'30"	2	***			
Henry P	Variations pour une porte et un soupir (version ballet, 34', 1964)	C	1963	54'20"	2	Phi			
Henry P	Adhérences pour Daphné (matériaux vocaux de François Dufrène)	B	1964	40'	2 ?				
Henry P	Les Jouets	Th	1964	35'	1				
Henry P	Coaraze (matériaux vocaux de François Dufrène)	F	1964	13'	1				
Henry P	L'Evangile selon St Jean (interludes musicaux)	D	1964	29'	1	Uni			
Henry P	L'Evangile selon St Luc (interludes musicaux)	D	1964	48'	1	Uni			
Henry P	L'Evangile selon St Matthieu (interludes musicaux)	D	1965	32'	1	Uni			
Henry P	L'Evangile selon St Marc (interludes musicaux)	D	1965	24'	1	Uni			
Henry P	Le Chant du Monde de Jean Lurçat	F	1965	14'25"	1				
Henry P	Ségeste (film, 11', 1965)	C	1965	35'	1				
Henry P	Opus 007	F	1965	12'	1				
Henry P	Hommage à Artaud (inachevé - en cours)	C	1965-						
Henry P	Musique pour les Evangiles	C	1965	43'	2	***			
Henry P	Les Amours de la Pieuvre	F	1964-66	13'40"	1				
Henry P	Le voile d'Orphée (nouvelle version)	C	1966 (1953)	25'	2	Phi			rin GRM
Henry P	Le Candidat	F	1966	20'	1				
Henry P	La Promenade du Dimanche	Th	1966	37'	1				
Henry P	Le Petit Train	D	1966	12'	1	Uni			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Henry P	La saison en enfer, pour bande et narrateur	C+	1966	33'	1				
Henry P	La Noire à Soixante II (inachevé - en cours)	C	1966 (1962)	(23')	2	Phi			
Henry P	Les Mobiles de Calder	F	1966	13'	1				
Henry P	L'Agression	Th	1967	35'	2				
Henry P	Le ballet du verre	F	1967	8'	1				
Henry P	Messe électronique (inachevé - en cours)	C	1967		2				
Henry P	Symbiose (inachevé - en cours)	C	1967						

## PARIS - BELLEVUE Studio Billaudot (film)

ip

Walman	41, 5 (pour le film "Le film est déjà commencé")	F	1950	3'20"	1				Poe
Walman	2 textes pour "L'Anticoncept": * Vous ne pourrez rien pour l'homme seul Improvisations - mégapneumes	Ff C C	1950-51 1950 1951	4'00" 6'30"	1 1				Poe Poe

## PARIS Studio Clichy (studio d'enregistrement)

io

Brau	Ebredo	C	1951	6'30"	1				Poe
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## PARIS Studio Marignan (film)

io

voir aussi appendice "Pre"

Cambier	Surprise Boogie	F	1957	5'	1				
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## PARIS Studio Multi-Techniques

io

voir aussi studios privés de Chopin et Heidsieck

Dufrène	Batteries vocales, crithme	C	1958	2'28"	1	OU			Poe rin Dufrène
Dufrène	Paix en Algérie, crithme	C	1958	1'55"	1	OU			Poe rin Dufrène

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Dufrêne	Crirhythmes:		1959						r/n Dufrêne
	Sorcier pas sorcier	C		5'05"	1				Poe
	A la roulette	C		3'00"	1				Poe
	Elouek eleouak	C		3'45"	1				Poe
	Intermède et fausse chanson	C		3'55"	1				Poe
	Confidentiel	C		4'35"	1				Poe
	Fausse chanson	C		3'45"	1				Poe
	Le grand souffle	C		2'50"	1				Poe
	Avec Ginette	C		1'50"	1				Poe
	Mars	C		10'00"	1				Poe
Dufrêne	Ténu-tenu	C	1964	1'05"	1	OU			r/n Dufrêne
Petronio	Tellurgie	C	1964	9'50"	1				r/n Vasclu- se
Dufrêne	Triptierhythmes: 15 janvier, 12 et 26 juin	C	1966	12'35"	2	OU			r/n Dufrêne

## PARIS Tadié Cinéma

io (1957) 1958

Arthuys	La tâche des hommes	F	1957	50"	1				
Arthuys	La machine et l'homme	F	1957	30"	1				
Arthuys + Malec	Avant le petit déjeuner	B	1958	20"	1				
Arthuys	India	F	1958	50"	1				
Arthuys	Jardin de corail	F	1958	12"	1				
Arthuys	Monsieur Tête	F	1959	10"	1				
Arthuys	Les eaux sauvages	F	1959	8"	1				
Dufrêne	La Brebis Galante de Benjamin Péret	D	1959	3"	1	EIS			Poe
Arthuys	Paris nous appartient, pour ensemble instrumental et vocal avec bande magnétique	F	1960	35"	1				
Arthuys	La demoiselle de coeurs	Ff	1963	26"	1				
Arthuys	Tu auras nom... Tristan - 1963 (décor sonore pour ballet orchestral de Jef Maes)	B	1963	(90")	1			Ceb	
Arthuys	Les carabiniers	F	1964	10"	1				
Arthuys	Galaxie	C	1965	15"	1				
Arthuys	La Cage de Verre	Ff	1965	25"	1				
Arthuys	Les îles enchantées	F	1966	13"	1				

## PARIS Théâtre des Champs Elysées

ip

Blake	Decomposition Mark II	Th	1963	7"	1				
Blake	Decomposition Mark III	Th	1963	15"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Blake	Decomposition Mark IV	Th	1964	20"	1				
PARIS Théâtre La Bohème									
ip									
Blake	Decomposition of William Burroughs	C	1966	35"	1				Poe

## PARIS Théâtre National Populaire (TNP) Palais de Chaillot

io

Vilar

Walman

	Gropopo grandiose	C	1963	7"	1				
	La Pathétique de Wolman (poème exécuté en direct avec effets de microphone)	C*	1963	8'30"	1 ch				Poe

## PARIS (Jean-Pierre Toulrier)

ip

Toulrier

Toulrier

	Wenceslas	Th	1957-58	5"	1				
	Musique pour une exposition de peinture (Vaix célestes, Préaux, Mazar, Allenet)	Sn	1958-59	10"	1				

## PARIS (Stéphane Vilar)

ip

Vilar

	Pikou I	C	1964	15"	2				
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## PARIS (Gil J. Wolman)

ip

Wolman

Wolman

Wolman

Wolman

Wolman

Wolman

	Vive l'Internationale	C	1953	4'30"	1				Poe
	Le double doute - mégapneumes	C	1954	2x7"	1				Poe
	C'est la fin - mégapneumes	C	1957	14"	1				Poe
	Le monologue intérieur - mégapneumes	C	1958	29"	1				Poe
	La fiancée du pirate - mégapneumes	C	1959	12"	1				Poe



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## VAUCLUSE (Arthur Petronio)

ip									
Chopin H + Petronio	Aérythme	C	1963	3'00"	1				Poe
Petronio	Tellurie	C	1964	9'50"	1				Poe rin St. Multi

(origine inconnue)

ip (?)

Kaczinsky	Attention, peintre	F	1957	5' ?	1				
Kaczinsky	Somnambules	F	1957	2' ?	1				
Kaczinsky	Oncle Vania	Th	1959	6' ?	1				
Kaczinsky	Musique et danse	B	1960	7' ?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## ATHINAI (Michael Adamis)

ip									
Adamis	Electronic Piece 1966	C	1966	5'	2				

## ATHINAI (Theodor Antoniou)

ip									
Antoniou	The Rhinoceros	Th	1962	25'	1				
Antoniou	Otan oi Atrides (When the Atrides)	Th	1964	35'	2				mat München

## ATHINAI (Theodor Antoniou + Jani Christou)

PP studio planned for end of 1967 (?)

## ATHINAI (Jani Christou)

ip									
Christou	Prometheus Bound (instruments and tape)	Th / TV	1963	6' (60')	1				
Christou	Tongues of Fire, for mixed chorus, chamber orchestra, soloist and magnetic tape	C+	1964	?	?				E.M. ?
Christou	Dance music (instruments and tape)	B	1964-65	ind	2				
Christou	The Persians (instruments and tape)	Th	1965	10' (70')	1				
Christou	The Frogs (instruments and tape)	Th	1966	10' (60')	1				
Christou	The Strychnine Lady, musical theatre with instruments and tape	MT	1966	7' (20')	1				
Christou	Lapidation, for choir, instruments, actors and tape	MT	1967	10'	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BERN (Hans Eugen Frischknecht)

PP (1962) 1964

diese Kompositionen sind mehrzweckig, also für C, R, TV, F, Th, Sn

Frischknecht	Vibrationen	C / Sn	1962	3'58"	1				
Frischknecht	Bewegungen	C / Sn	1962	3'58"	1				
Frischknecht	Farbklänge	C / Sn	1963	5'55"	1				
Frischknecht	3 duos	C / Sn	1963	4'43"	1				
Frischknecht	Fluktuationen	C / Sn	1964	3'37"	1		Mod		
Frischknecht	Tropfen	C / Sn	1964	2'50"	1		Mod		
Frischknecht	Kristallklänge	C / Sn	1964	3'00"	1		Mod		
Frischknecht	Pizzicati	C / Sn	1964	2'38"	1		Mod		
Frischknecht	Glissandetti	C / Sn	1964	2'23"	1		Mod		
Frischknecht	Baschet-Suite	C / Sn	1965	8'39"	1				
Frischknecht	Flächen	C / Sn	1965	3'32"	1				
Frischknecht	Ebenen	C / Sn	1965	2'47"	1				
Frischknecht	Raumklänge	C / Sn	1966	3'10"	1				

## GENÈVE (Michael Blake)

ip)									
Blake	Decomposition Mark V	Th	1965	13'	1				

## GENÈVE Centre de Recherches Sonores de la Radio Suisse Romande (Studio de Phonologie de Radio Genève 1959-1962)

io (1951) 1959

Christen	musique de film (avec essais sur instruments)	F	1951-52	?	1				
Sassi	Vérité garantie	R	1956	35'	1				
Zumbach	Le porche du silence	R	1957	25'08"	1				
Sassi	Le navigateur	R	1958	34'	1				
Zumbach	C'est arrivé l'année prochaine	R	1958	38'00"	1				
Sassi	L'oeuf de Klein	R	1959	26'	1				
Sassi	Qui peut remplacer l'Homme	R	1959	32'	1				
Zumbach	Le balcon du ciel	R	1959	68'08"	1				
Sassi	Qu'était-ce	R	1960	28'	1				
Sassi	La mort n'avait pas de clé	R	1960	53'	1				
Sassi	Les cierges de St. Laurent	R	1960	40'	1				
Sassi	Gabriel Cousin	R	1960	20'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sassi	Marc Alyn	R	1960	24'	1				
Sassi	Ceux d'Argos	R	1960	33'	1				
Zumbach	L'entreprise de la Vega	R	1960	66'07"	1				
Zumbach	Le pendu insolite	R	1960	25'00"	1				
Zumbach	Fond 31	R	1960	42'08"	1				
Sassi	Quatre en un	R	1961	41'	1				
Zumbach	J'ai vu Dieu face à face, pour voix parlées, chœur, orchestre et bande	R	1961	38'42"	1				
Wildberger	Epitaphe pour Evariste Galois, action documentée pour soprano et baryton solo, récitants, chœur parlé, bande sonore et orchestre (version française)	C+	1961-62	65'	4		Mod		revBerlin SFB
Zumbach	Le Temps	R	1962	38'06"	1				
Schulz + Zumbach	Strom aus dem Berg (La dernière étape)	F	1962	14'	1				
Zumbach	Cent ans d'histoire	R	1963	20'18"	1				
Zumbach	Nuit sur Ajax	R	1963	50'	1				
Zumbach	Le monde de l'image (Composition électroacoustique pour l'Exposition Nationale Suisse à Lausanne)	F	1964	8'	1				
Zumbach	Expo 64	F	1964	3'	1				
Kaegi	musique électronique pour pavillon militaire (Exposition Nationale Suisse à Lausanne)	Sn	1964	29'46"	4				
Kaegi	Eclipses	C	1964	8'36"	4				
Kaegi	La porte noire	R	1964	51'40"	1				
Zumbach	Quelques-uns parmi d'autres	F	1965	24'	1				
Kaegi	Zéa	R	1965	25'18"	1				
Kaegi	Entretiens	C	1965	4'12"	1				
Kaegi	Mystic Puzzle II, pour musique électronique et orchestre de jazz	C+	1965	9'12"	2			Jaz	
Zumbach	La Ponctualité	F	1966	18'	1				
Zumbach	Un lion vous attend	R	1966	48'05"	1				

## GENÈVE Studio de Musique Contemporaine (SMC)

PP (1960) 1963

Olivier	The Minister	F	1963	17'	1				
Guyonnet	Stèle in memoriam John Kennedy, pour orchestre de chambre et sons électroniques	C+	1964	33'	2x2				
Guyonnet	Musique pour le Secteur IV, séquences électroacoustiques pour l'Exposition Nationale Suisse à Lausanne	Sn	1964	40'	2				
Dufourt	Cérémonie pour une victoire	F	1966	14'	1				

## GENÈVE Radio Genève

io

Schibler	Signale - elektronische Studie	C	1962	3'	1				rin Zürich
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## GRAVESANO Elektroakustisches Experimentalstudio Hermann Scherchen

ip (1954)

Usachevsky	(experimental studies)	C	St	1957					
Xenakis	Analogique B (peut-être aussi joué avec "Analogique A", = "Analogique A + B pour 9 cordes et sons sinusoïdaux", 1958-59, 7'50")			1958-59	2'30"	2	Phi	EFM	rln GRM
Ferrari	Tautologes I	C		1961	4'17"	4	BAM+	GBl	
Mèche	Soleil rugueux	C		1965	6'40"	4	GBl		

## LAUSANNE Studio de Lausanne de la Radio Suisse Romande

io									
Scolari + Zbinden	Indicatif officiel de l'Exposition Nationale Suisse 1964		In	1963	0'20"	1			
Scolari	Cauchemar de Chalamala (séquence pour "Terre de Gruyère")		R	1965	3'00" (92')	1			
Scolari	Merlin l'Enchanteur (6 épisodes)		R	1965	142'08"	1			
Scolari	Composition pour appareils électroacoustiques (pour un entretien sur la musique expérimentale)	C		1965	15'00"	1			
Scolari	Solitude ... cancer de l'âme		R	1965	27'20"	1			

## ST. GALLEN ? (Max Lang)

ip (?)  
Lang

	Dorian Gray, für Orchester und Tonband	B		1966? (1962-64)	? (146')	1			
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## ZURICH (Armin Schibler)

io									
Schibler	Signale - elektronische Studie	C		1962	3'	1			rln Genève

## ZURICH Studio Zurich (radio)

io									
Pfister	mehrere Hörspiele seit 1963								
Huber	Askesse, für Flöte, Sprecher und Tonband	C+		1966	15'	1			B8r

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## ZURICH Televiso AG, TV- und Filmproduktion

PP

studio to be in operation before end of 1967, for the production of special effects for films produced by Televiso AG  
(directed by Bruno Spoerri)

(pas retrouvé)

Schulé	Elektronische Musik zum Brown-Boveri-Jubiläum	Sn	1966	?	?				
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes

## REYKJAVIK Ríkisútvarpið (Iceland State Broadcasting Service)

io

no information received

Jóhannsson M	"Electronic Study, with wind quintet and piano"	C+	1960	9'30"	1		
Jóhannsson M	Samstirni (Constellations)	C	1961	11'20"	1		
Jóhannsson M	"Askja on fire"	F	1961	15'00"	1		
Jóhannsson M	Punktar, for orchestra and tape	C+	1961-62	6'15" (12')	1		
Jóhannsson M	Einkennilegur maður	R	1962	10'00"	1		

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes

## JERUSALEM Center for Electronic Music in Israel, Hebrew University

PO 1958 continued from Kol Israel

Tal	Concerto No. 4, for piano and electronic accompaniment	C+	1962	14'	1	IMI	
Tal	Ranges of Energy	B	1963	12'	(1) 2	IMI	
Tal	Concerto No. 5, for piano and electronic accompaniment	C+	1964	14'	2	IMI	
Tal	Concerto for cembalo and electronic accompaniment	C+	1964	19'	2	IMI	
Tal	From the Depth of the Soul	B	1964	8'	2	IMI	
Tal	The Death of Moses, for voices, chamber orchestra and electronic accompaniment	C+	1966-67	40'	2	IMI	

## JERUSALEM (Denam)

PP 1961

also use of equipment at Kol Israel (R)

Denam = Bracha Eden + Alexander Tamir

Denam	Suite on modern themes	B	1962	15'	1		
Denam	Contrasts, for two pianos and tape	C+	1963	5'	2		
Denam	Experiments in Space	B	1964	17'	2		
Denam	Radiophonie, for xylophone, harpsichord, organ and electronic effects	R	1966	6'	4		

## JERUSALEM Kol Israel (radio)

io 1956-1958 continued at Center for Electronic Music in Israel

Tal	Exodus II	B	1956	15'	1	IMI	
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## JERUSALEM (Yoram Paporisz)

ip (?)

Paporisz	Phantoms Peregrinating, for piano and tape recorder	C+	1963?	?	1?	IMP	
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

## RAMAT-GAN (Yitzhak Sadai)

ip

Sadai	Aria da Capo, for six instruments and two tape recorders	C*	1966	7'30"	2x1				
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## TEL-AVIV (Ami Maayani)

ip (?)

Maayani	The Frame	F	1966	20'	2				mat CPEMC
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

## FIRENZE (Giuseppe Chiari)

ip

Chiari	Studi sull'attrito	C	1963	2'	1				
Chiari	Studi sul barcollare	C	1963	ind	1				
Chiari	Studi sull'acqua (da "Teatrino", 45')	C	1963	ind	1				
Chiari	25 crepitacoli	C	1963	ind	1				
Chiari	Etager-sistro, per microfono a contatto	C*	1964	ind	1 ch				
Chiari	Sparpagliare, per microfono a contatto	C*	1964	ind	1 ch				
Chiari	Analisi fisiologica (da "La folla solitaria"), per microfono a contatto	C*	1965	ind	1 ch				
Chiari	Su una lastra rovente (da "La Strada"; drop of water evaporating on a red-hot plate); per microfono a contatto	C*	1965	ind	1 ch				
Chiari	Quando il cinema è lontano (azione di collage in presenza del pubblico)	C*	1966	14'	1 ch				
Chiari	Pezzo per muro, per microfono a contatto	C*	1966	ind	1 ch				
Chiari	Omaggio a René Clair (azione di collage in presenza del pubblico)	C*	1966	4'	1 ch				
Chiari	Il cielo e la terra (azione di collage in presenza del pubblico)	C*	1966	6'	1 ch				
Chiari	Pezzo per mani, per microfono a contatto	C*	1966	ind	1 ch				
Chiari	Woody (azione di collage in presenza del pubblico)	C*	1966	5'	1 ch				
Chiari	Il silenzio - musica verità (versione del compositore)	C	1966	180'	1				

## FIRENZE (Italo Gomez/Società Cameristica Italiana)

ip

Gomez + Zaccagnini	Grafica 3, per quartetto d'archi, con microfoni sulla tastiera sotto le corde	C*	1962	5'	2 ? ch				
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## FIRENZE (Jon Phetteplace)

ip continued in Roma MEV

Phetteplace	Solo 0'00" (Cage: solo to be performed in any way by anyone); realization for performer and telephone operator (live phone call to Cage in Stony Point: nobody at home), with maximum amplification	C*	1965	ind	1 ch			Pet	
Busatti + Phetteplace	Cartridge Music (Cage), for amplified small sounds	C*	1965	ind	ind ch			Pet	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes

## FIRENZE Radio Audizioni Italiane (RAI)

io

Chiari	La Traviata in 322 minuti secondi (da "Teatrino", 45')	C	1963	ind (5'22")	1		
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## FIRENZE Studio di Fonologia Musicale de Firenze

PP 1963

many works produced as group collaborations, intended for C or Sn (incl. exhibitions of visual and kinetic art), the

longer pieces for continuous programs where the audience can enter and leave at will...

this list does not include the complete production of the studio

Grossi	P4M3	C	1963	13'	2		
Chiari	Rompere	C	1963	3'	1		
Chiari	Percussioni multiple d'urto	C	1963	3'	1		
Gomez + Zaccagnini	Mobile 570, per 4 voci recitanti, violoncello, percussioni e due nastri	C+	1963	12'	2x1		
S 2F M	FV 1	C	1964	2'10"	2x2		
S 2F M	E1 (RB)	C	1964	10'	2		
S 2F M	EIEA (G 101)	C	1964	25'	2		
Grossi	Progetto 4	C	1964	10'	2		
S 2F M	RB1	C	1964	?	2		
S 2F M	P 4	C	1964	15'	2		
S 2F M	R1, O1	C	1964	20'	2		
Grossi	Tetrafono	C	1965	18'	2x2		
Gelmetti	Modulazioni per Michelangelo, II	C	1965	8'	2		
Grossi	F 2 G	C	1965	25'	2		
Mayr	F 1 M	C	1965	30'	2		
Andreoni	F 3 A	C	1965	30'	2		
S 2F M	Battimenti	C	1965	60'	1		
Andreoni	3C/FRP	C	1965	30'	2		
Gelmetti	Nous irons à Tahiti	F	1965	18'	1		
Gelmetti	Nous irons à Tahiti (versione per concerto)	C	1965	13'	1		
Gelmetti	musica per disco "Scrittori su nastro II" (sfondo sonoro per la lettura di Guillén, Maravia, Pound, Ungaretti)	D	1965	9'34"	1	NuC	
Grossi	Motré (film di Bruno Munari)	F	1965	3'	1		
Gelmetti	Intersezioni II & III (in memoria di Edgar Varèse):						
	Intersezioni II	C	1965	12'24"	2		
	Intersezioni III, per voce e nastro	C+	1965	8'20"	2		
S 2F M	B(2 + 10)	C	1965	110'	1		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Phetteplace	Number one	C	1965	14'	4x2		
Grossi	RF1A	Sn	1965	30'	2		
S 2F M	RF1 + B(2,3)	C	1965	20'	2		
Phetteplace	realization of "Imaginary Landscape No.5" (1952) by Cage (6 of the 42 records specified are used live)	C	1965	3'	3x2/ 2x2 tr + 2 ch	Pet	rev Roma MEV
S 2F M	Ambientazione sonora per "Sign-Gestalt No. 16" di Pizzo	Sn	1965	25'	2	Sau	
Phetteplace	Intermission I	C	1965	30'	2x2		
S 2F M	Ricerca Hz	C	1966	480'	2		
S 2F M	SP	C	1966	60'	3x2		
S 2F M	TRFN(6)	C	1966	38'	3x2		
Phetteplace	Paesaggio Naturale, for 2 or more tape recorders, with or without sinewave generators (live version: indeterminate duration)	C	1966	12'	2x2		rev Roma MEV
S 2F M	OM	C	1966	40'	3x2		
Andreoni	4 PS	C	1966	3'	3x2		
Bacchelli	E 1	C	1966	3'	3x2		
Barbi A + Barbi V	SV1	C	1966	3'	2		
Baroni	B+(S>Q)	C	1966	3'	2		
Befani	CF 1	C	1966	3'	2		
Benvenuti	omaggio a S 2F M	C	1966	3'	2		
Berlendis	comb 1/SB	C	1966	3'	2x2+1		
Cecarelli	MF4R	C	1966	3'	2		
Cipolla + Pellegrini	3M/RB1	C	1966	3'	2		
D'Agostini	3SB	C	1966	3'	2		
Gamberini	comb di 1, 2, 3...n B+	C	1966	3'	1		
Gomez	10"	C	1966	6'	2x2		
Lecci	T(10 ÷ 0,5)	C	1966	3'	2x2		
Carmassi + Mangione	AG 126	C	1966	3'	2x2+1		
Margoni	random game	C	1966	3'	2x2		
Mayr	Va [B(Fa 1,3)]	C	1966	3'	2+1		
Nannucci	4+4+8	C	1966	3'	2x2		
Paoletti	GL 1	C	1966	3'	2+1		
Phetteplace	TF = 0,2/R 1,3 (6)	C	1966	3'	3x2		
Mayr	F <sub>2</sub> S q P	C	1966	5'	2		
Mayr	Proposta sonora III	C	1966	8'	2x2		

## MILANO (Giorgio Gaslini)

ip

Gaslini	Corri, nella miniera si odono voci per quartetto e nastro magnetico	C+	1963	?	1	VdP	
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Compositore Composer	Titolo dell'opera Title of the work	Funzione Function	Data Date	Durata Duration	Piste Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Note Notes
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## MILANO Studio di Fonologia, Radio Audizioni Italiane (RAI)

PO (1953) 1955

music for F, R and TV not in official list: much music for R and TV, of which only a few of the most interesting examples are given (in 1958, for example, music for 3 or 4 radio plays was produced every month)

Berio	Mimisque n.1	C	1953	4'	1		withdrawn
Berio + Madama	Ritratto di città (poema radiofonico)	R	1955	26'	1		Prix Italia 1955
Berio	Mutazioni	C	1955	3'30"	1	RAI SZ	
Madama	Sequenze e strutture	C	1955	3'12"	1	SZ	
Madama	Natturmo	C	1956	3'25"	1	RAI SZ	
Boucaurechliev	Etude I	C	1956	3'	2		
Madama	Syntaxis	C	1957	11'	2	SZ	
Pousseur	Scambi (anche 2 versioni Wilkinson, 1957): versioni Pousseur - I - II versioni Berio - I - II	C C C C	1957	6'30" 3'25" 3'40" 5'00"	2 2 2 2	Phi SZ	
Berio	Perspectives	C	1957	6'58"	2	CGD SZ	
Berio	Il mito del buon selvaggio	R	1957	20'	1		
Wilkinson	Improvisation K	C	1957	2'50"	1		
Berio	Les Châteaux de la Loire	F	1957	20'	1		
Berio	Thema - Omaggio a Joyce (film "Si- rènes", 1961)	C	1958	6'20"	2	Phi SZ	
Madama	Continuo	C	1958	8'30"	1	Phi SZ	
Migliardi	arrangiamenti elettronici di registrazioni di jazz	R	1958		1		Jaz
Madama	Musica su due dimensioni (II), per flauto e registrazione stereofonica	C+	1958	11'	2	CGD SZ	
Berio	Musica di scena n.9	R	1958	40'	1		
Boucaurechliev	Texte I	C	1958	6'20"	2	Phi	
Cage	Fontana Mix (can be combined with "Solo for piano" 1957-58, "Aria" 1958, "Solo for Voice 2" 1960, "WBAI" 1960)	C	1958-59	0'-17'	4x1/2x2	Fol+ Tim+ Tur	Pet
Cage	Water Walk (solo for TV)	TV	1959	3'	1		Pet
Cage	Sounds of Venice (solo for TV)	TV	1959	3'	4x1		Pet
Diana	Das estudios en oposición (original title: "Das estudios en contrastes")	C	1959	6'30"	2		
Hambraeus	Konstellationer II, för orgelklanger (includes a recoding of "Konstellationer I för orgel" 1958; "Konstellationer III" 1961 adds a live organ part, "Konstellationer IV" 1964 adds percussion, "Konstellationer V" 1964 adds voices)	C	1959	16'10"	2	Phi Nor	
Zumbach	Etude	C	1959	6'	1		
Hambraeus	Visioner över en svensk folkvisa (for teaching purposes)	D	1959	2'40"	1		not in off. list
Chailly	Il Mantello	O	1959	3'	1	Ric	not in off. list
Bucchi	Giratondo	C	1960	2'44"	1		
Madama	Invenzioni su una voce, per voce so- la e registrazione magnetica (su fonemi di Hans G Helms)	C+	1960	16'45"	2	SZ	

Compositore Composer	Titolo dell'opera Title of the work	Funzione Function	Data Date	Durata Duration	Piste Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Note Notes
Berio	Différences, per 5 strumenti e nastro	C+	1958-60	17'25"	2	Tim UE	
Berio	Momenti	C	1960	7'00"	4	Phi UE	
Castiglioni	Divertimento	C	1960	2'40"	4	CGD SZ	
Nano	Omaggio a Emilio Vedova	C	1960	4'45"	4	Ric	
Clementi	Collage II	C	1960	5'15"	4	CGD SZ	
Dall'Oglio + Zuccheri	Plastico	C	1960	5'45"	2		
Nano	Intolleranza 1960 (atto II, scena I)	O	1960	6'	1	Sch	
Marinuzzi	Traiettorie	C	1961	4'	4		
Vlad	Ricerche elettroniche	C	1961	6'16"	4	CGD SZ	
Madama	Serenata III	C	1961	11'25"	4	SZ	
Togni	Recitativo	C	1961	4'00"	4	CGD SZ	
Donatoni	Quartetto III	C	1961	4'45"	4	CGD SZ	
Paccagnini	Sequenze e strutture	C	1961	7'25"	4	UE	
Sifonia	Canoni	C	1961	4'10"- 16'40"	4x1		
Berio	Visage	C	1961	21'04"	2	Bas+ Tur	UE
Madama	Serenata IV, per 20 strumenti e nastro	C+	1961	13'40"	2		withdrawn
Mallipiero	Battano alla porta	O / TV	1961	(45'/50')	1	SZ	not in off. list
Grassi	Progetto 2 e 3	C	1961	30'	2		
Wilks	Fiesta	C	1962	4'	2		
Madama	Le rire	C	1962	16'15"	2	SZ	
Bedford	Piece I	Sr	1962	5'	2		not in off. list
Radner	Piece in two	Sr	1962	12'	2		
Balestrini	Un Istante con Figure	C	1962	12'	1		Poe
Berio	Esposizione I	C	1962	12'	4		withdrawn
Berio	Esposizione, azione coreografica con vo- ce, strumenti e nastro magnetico (nuova ve- sione: "Laborinus II")	MT	1962	(45')	4	UE	withdrawn rev Paris GRAM+ mat NYC CPEMC
Arrigo	2 studios	C	1963	11'30"	2		
Ceely	Strati	C	1963	4'	1		
Angelini	Derivazioni n.5	C	1963	4'30"	2		
Winsor	Sound Study No.2	C	1963	10'	1		
Marthenson	Chains-Mirrors	C	1963	4'	1		
Cantón	Etude	C	1963	2'30"	2		
Cantón	Tout finit par tomber dans le même trou	C	1964	6'20"	2		
Ceely	Elegia	C	1964	5'	4		not in off. list
Manzoni	Studio n.3 (Introduzione all'opera "Atom- ica", per nastro magnetico e proiezioni (4 filmi di Cioni Carpi proiettati simultanea- mente)	C	1964	4'30"	1	SZ	
Manzoni	Atomica	O	1964	33' (80')	1	SZ	
Taffoletti	Expert I	C	1964	3'	1		
Madama	Hyperion (su testo di H.Biderlin e fonemi di Hans G Helms)	O	1964	28'20" (53')	2	SZ	
Nano	La fabbrica illuminata, per voce e nastro	C+	1964	14'	4	Ric	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Hassell	Music for vibraphones, for 2 vibraphones and 2-track tape	C+	1965	10'24"	2				
Nano	Die Ermittlung (con film di Cioni Carpi)	Th	1965	22'	1			Ric	
Liberovici	Un fucile, un bidone e la vita	C	1965	11'05"	2				
Nano	Composizione per orchestra n.2 (Diario polacco '58): nuova versione con nastro magnetico	C+	1965 (1959)	18'	1			Sch	
Nano	Ricorda cosa ti hanno fatto ad Auschwitz (corti dall'"Ermittlung")	C	1966	11'20"	1			Ric	
Nano	A floresta e jovem e cheia de vida (La forêt est jeune et pleine de vie), per soprano, 4 voci-attrici, clarinetto, lastre di bronzo e nastri magnetici, con filtri e amplificatori	C+	1966	35'	2x4			Ric	
Tcherepnin	Giuseppe's Work One	C	1966	ind, max 20"	4				not in off. list
Tcherepnin	Giuseppe's Work Two	C	1966	ind, max 20"	4				not in off. list
Tcherepnin	At Bach (can also be combined with "Clarinet at Bach" - still in progress)	C	1966	8'	4				not in off. list
Vlad	La Fantasia (work in progress)	O - TV	1966-67						in Roma: NIS not in off. list

## PADOVA Studio di Fonologia Musicale, Gruppo 'nps' (Nuove Proposte Sonore)

PP 1965

all works produced as group collaborations (Alfonsi, Chiggio, Marega, Rampazzi), intended for C or Sn

other works withdrawn ("Ricerca 1-3", "Operativo 1-2", "Funzione 2")

newest series of works (1967, not listed) include "Interferenze 2", "Ritmo 1-3"

Marega + Rampazzi	Ipotesi 1	C	1965	4'	1				
Chiggio + Rampazzi	Ipotesi 2	C	1965	5'	1				
Marega + Rampazzi	Ricerca 4	C	1965	5'05"	1				
Rampazzi	Operativo 3	C	1966	3'55"	1				
Marega + Rampazzi	Funzione 1	C	1966	4'10"	1				
Marega + Rampazzi	Funzione 3	C	1966	1'30"	1				
Alfonsi + Marega	Funzione 4	C	1966	2'30"	1				
Marega + Rampazzi	Funzione 5	C	1966	2'	1				
Marega + Rampazzi	Funzione 5 A (variante di "Funzione 5")	C	1966	1'	1				
Marega + Rampazzi	Modulo 1	C	1966	2'04"	1				
Marega + Rampazzi	Modulo 2	C	1966	2'30"	1				
Marega + Rampazzi	Modulo 3	C	1966	2'20"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Rampazzi	Modulo 4	C	1966	3'40"	1				

## ROMA Accademia Filarmonica Romana

PP 1957-60 suite de Marinuzzi, depuis 1960 cf. Marinuzzi

Marinuzzi	Antigone	Th	1958?	?	1				
Fellegara + Marinuzzi	Dialoghi nell'infinito	Th	1959?	?	1				

## ROMA Discoteca di Stato

io									
Gelmetti	Misura I	C	1959	5'	1				
de Blasio	Studio I - Simmetria	C	1959	5'10"	1				
Gelmetti	Varianze	C	1960	4'	1				rev ISPT
de Blasio	Studio II - Energia e tempo	C	1960	3'55"	1				rev ISPT
de Blasio	Volume e cristalli (basato su "Studio I")	B	1961	7'40"	1				
de Blasio	Tensioni (basato su "Studio II")	B	1963	7'45"	1				

## ROMA (John Eaton)

PP 1966

live electronic music studio, with Synket (live performance model): John Eaton Microtonal Music Ensemble

Eaton	Piece for Solo Synket No.1	C+	1965	6'	2 ch				
Eaton	Prelude to "Myshkin", version 1	C+	1965	12'	2 ch				
Eaton	Prelude to "Myshkin", version 2	C+	1966	14'	2 ch	***			
Eaton	Piece for Solo Synket No.2	C+	1966	6'	2 ch	***			
Eaton	Wedding March, for two Synkets (one live, one taped)	C+	1967	2'20"	2 tr + 2 ch				

## ROMA Edizioni Musicali "Rete"

io									
Guàccero	Scena del Potere, opera da camera in 3 parti (con assistenza tecnica di Eglito Macchi):	O							
	Scena del Potere I		1966 (1962-66)	45'	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Guàccero	Scena del Potere 2	Th	1965	35'	1				
	(continua)		1966	25'	1				
	Prove di iniziazione		1966	40' (80')	1				

ROMA Electronic Music Studio, American Academy in Rome

PO (1958) 1964

studio includes Synket (since 1965)

no information received

Luenig	Dynamophonic Suite	C	1958	12'	1	ACA	r/n	CPEMC	
Smith	Duo for clarinet and recorded clarinet (original version "Improvisation", 1960, CPEMC)	C+	1961	7'40"	1		r/n	CPEMC	
Smith	Explorations, for tape and jazz ensemble (clarinet, piano, bass, drums)	C+	1963	5'	1	Jaz			
Eaton	Concert Music, for tape and jazz ensemble (clarinet, piano, bass, drums)	C+	1964	5'	2	Jaz			
Eaton	Songs for R.P.B., for soprano, two pianists (one piano) and Synket	C*	1965	18'	2 ch	*** Shw	p	Eaton	
Austin	Roma: A Theater Piece in Open Style for improvisation ensemble and tape	C+	1965	16'	2				
Heineman	(title unknown)	C	1966?	?	?				
Studio	(live Synket performance in "musical happening")	MT	1966	ind	2 ch		p	Schoonover	
Smith	(title unknown, including live Synket performance)	C*	1966	?	2 ch				
Curran	Watercolormusic (version with "19 Devices", 1966, MEV)	Sn	1966	45'	1		rev	MEV	
Trythall R	(title unknown)	C	1966?						
Albert	(title unknown)	C	1966?						

ROMA Fono Roma (studio film)

io

Franci	3 invenzioni su nastro	C	1956	7'	1				
Carpi F	Un jour un avion (film di Ciani Carpi; la bande est un mobile de 20')	F	1963	6'	1				

ROMA Gruppo di Improvvisazione Nuova Consonanza

ip

composer-performers in the group at various times include: Larry Austin, Mario Bertoncini, Aldo Clementi, John Eaton, Franco Evangelisti, John Heineman, Roland Kayn, Ennio Morricone, William O. Smith, Ivan Vador

gruppo	musiche strumentali e "concrete-elettroniche" improvvisate	C*	1964-65	ind	ind ch	RCA			
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

ROMA (Domenico Guàccero)

ip

Guàccero	Improvvisazione 1962, per clavicembalo e amplificatore (2 esecutori: amplificatore e regolatore; durante la seconda parte playback su nastro della prima parte)	C*	1962	7'30"	1 ch				
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ROMA Laboratorio di elettroacustica, Istituto Superiore delle Poste e Telecomunicazioni

io

de Blasio	Studio II - Energia e tempo	C	1960	3'55"	1				r/n Discoteca
Gelmetti	Tensioni	C	1961	5'	1				
Gelmetti	Due studi (basato su "Variazioni e Tensioni")	C	1961	7'	1				r/n Discoteca
Gelmetti	Treni d'onda a modulazione di intensità	C	1963	11'	2				
Gelmetti	Deserto Rosso	F	1964	20'	1				
Gelmetti	Modulazioni per Michaelangelo, I	Sn	1964	15'	1				

ROMA Lux Film

io

Franci	Samba 8 ala rotante	F	1959	12'	1				
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ROMA (Egisto Macchi)

PP 1962

aussi musique pour F

Macchi	Parabola, composizione per teatro per tre attori, soprano, coro, due voci recitanti e registrazioni su nastro magnetico	O	1963?	?	3x1?				
Macchi	Morte dell'orecchio di Van Gogh, per clavicembalo, voce recitante, orchestra e nastro magnetico	C+	1964	18'	1				

ROMA (Gino Marinuzzi)

PP (1950) 1953-57 depuis 1957 cf. Accademia Filarmonica

Marinuzzi	(études expérimentales, etc.)		1950-57						
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## ROMA (Gino Marinuzzi)

PP 1960-61 suite de l'Accademia Filarmonica, depuis 1962 cf. NIS Film

Marinuzzi	Colloquio notturno con un visitatore disprezzato	Th	1960?	?	1				
Marinuzzi	Il formicaleo affogato	Th	1960?	?	1				

## ROMA (Gino Marinuzzi)

PP 1966 suite de NIS Film

version nouvelle du Fonosynth sous construction, 1967

Marinuzzi	La signora Paulatim	O	1966	?	2?				
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## ROMA Musica Elettronica Viva (MEV)

PP 1966

live electronic music performance group with studio (Bryant/Phetteplace/Rzewski)

Rzewski	Composition for two, for two players, 2 amplified glass plates, metal springs, wood and accessories, 2 stereo tapes, modulators and mixer (tapes contain 2 pre-recorded layers of other sections of the score, manipulated in performance)	C*	1966 (1964)	16'27"	2x2 tr + 2 ch			p Curran Heineman Phetteplace Rzewski	
MEV	wave train (Behman, 1966), for 2-5 performers with stringed instruments, magnetic inductance microphones, amplifiers, sine-wave generator, ring modulator, loudspeakers and tape (Behman, NYC)	C+	1966	20'	1 tr + 2 ch			p Phetteplace Rzewski	
MEV	Variations IV (Cage, 1964), for instruments, voice, transistor radio, Volkswagen bus, garden hose, pebbles thrown on auditorium roof, wooden chairs, stone floor scraped with various materials and magnetic pick-ups used with loudspeakers to create feedback (performed simultaneously with "Solo for Cello")	C*	1966	ind	ind ch		Pet	p Bertanconi Bryant Chiari Gelmatti Heineman Rzewski	
Phetteplace	Solo for Cello (Cage, from "Concert for piano and orchestra", 1957-58), with amplification and tape recorder's circuitry (also performed simultaneously with "Variations IV")	C*	1966	ind	ind ch		Pet	p Phetteplace	
Bryant	Quadruple Play, for four performers, rubber band instruments with resonators, contact microphones, amplifiers, reverberation and 4 loudspeakers with audio-controlled lighting system	C*	1966	20'	4 ch			p Bryant Curran Rzewski Teitelbaum/ Bryant Curran Phetteplace Rzewski	
Phetteplace	Paesaggio Naturale, for 2 tape recorders: version for one performer, 2 tape recorders, with or without sine-wave generators	C+	1966	ind (12')	2x2			rlin S 2F M p Rzewski	
Rzewski	Piece with Projectors, for any number of musicians (in two groups), two to four dancers, two slide-projector-operators; 4 amplifiers, 4 loudspeakers, four-channel photocell-mixer, any other sound-producing means, 2 slide-projectors and one or more translucent screens: version for amplified voice, two dancers, 2 amplified cymbals, 2 slide-projectors and 1 one-channel photocell-divider (photographic material by Jon Phetteplace)	C*	1966	20'	4 ch			p Bertanconi Bryant Curran Heineman Phetteplace Rzewski	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Phetteplace	Imaginary Landscape No. 5 (Cage, 1952), realization for two players with 2 tape recorders and phonographs	C+	1966 (1965)	3'	3x2/2x2 tr + 2 ch		Pet		rlin S 2F M p Phetteplace Rzewski
Curran	19 Devices, for tape (Watercolormusic) and four players with various instruments amplified with contact microphones	C+	1966	20'-30'	4-6 ch				rlin Am Acad
Phetteplace	Where are we going? And what are we doing? (Cage, 1960), lecture (4 simultaneous texts) for speaker and 3 tapes (version with translations in Italian and German), with electronic operations, for two performers	C*	1966	45'	3 ch		Pet		p Phetteplace Rzewski
MEV	Anima 7 (Kauigi, 1964), electronic version with violoncello	C*	1966	7'	1 ch				p Phetteplace Rzewski
Gelmatti	Prossimamente, per nastro magnetico, voci e azione	MT	1966	21'10"	2				
MEV	Lyndon Johnson (Chiari), electronic version	C*	1966?	10'	27 ch			Poe	p Phetteplace Rzewski
Rzewski	Impersonation: Audiodrama in Six Parts, for two vocal soloists with contact- and air-microphones, two tape-manipulators, four mixer-amplifier-operators; 4 two-track tape recorders (1 record, 3 playback), 8 amplifiers, 8 loudspeakers and 2 four-channel photocell-mixers (tape also manipulated during performance) (new version of "Darstellung", 1966, Buffalo)	C*	1967 (1966)	37'18"	8 ch				rlin Buffalo
Rzewski	Impersonation: Parts 1, 2 and 3 (reduced version of the above), for two vocal soloists with contact- and air-microphones, two tape-manipulators, two mixer-amplifier-operators; 4 two-track tape recorders (1 record, 3 playback), 4 amplifiers, 4 loudspeakers and 1 four-channel photocell-mixer	C*	1967 (1966)	15'04"	4 ch				p Bryant Curran Gelmatti Phetteplace Rzewski
Bryant	Masses, for organ, choir, specially constructed steel spring instruments, magnetic microphones and reverberation unit	C*	1967	19'	4 ch				p Bryant Curran Rzewski (etc.)
Gelmatti	Organum quadruplum "questa è il gatto con gli stivali", per coro misto, organo e nastro	C+	1967	14'52"	2				
Phetteplace	No. 4, 1967	C	1967	16'	1				
Bryant	Impulses, for new percussion, string and rubber band instruments, contact and magnetic microphones, reverberation unit, impulse generator and modulators	C*	1967	15'	6 ch				p Bryant Curran Rzewski (etc.)
Bryant	Bang-Bang, for electric organ, quarter-tone organ, new circular string instruments, contact microphones, modulators and reverberation unit	C*	1967	12'	4 ch				p Bryant Rzewski
MEV	Rotonda Combine, collective work for any 4 tapes, photocell-mixer and extras	C*	1967	10'	4 ch				
Bryant	X-es Sex, for four performers, boots, balloons, rubber band instruments, taped sounds, contact microphones and audio-controlled lights	C*	1967	40'	4 ch				
Phetteplace	Displacements, for cello and three players, magnetic microphone and photocell-divider (work in progress)	C*	1967	13'					
Bryant	Out of the air (work in progress)	C	1967	10'	2				
Phetteplace	Gira-Gira, for soloist with portable record player (work in progress)	C*	1967	10'					
Curran	(work in progress for instruments and tape)	C+	1967						
Gelmatti	Traumdeutung, per 4 voci con amplificatori e nastro magnetico (work in progress)	C+	1967						



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## ROMA NIS Film

PP 1961 suite de Marinuzzi

au commencement pendant quelque temps à Fonolux et Semi Film  
musique pour F, R, TV (Marinuzzi, etc.)

Fonosynth (Marinuzzi) 1961-62, Synket (Ketoff) 1964-65: voir appendice "Syn"

Marinuzzi	Terrare nello spazio	F	1965	?	1				
Vlad	Per Firenze	TV	1966	?	1				
Vlad	La lunga notte di Medea	Th	1966	?	1				
Vlad	L'Erà di Napoli	F	1967		1				
Vlad	La Fantarca (work in progress)	O - TV	1966-67		1				rin Milano RAI

## ROMA Radio Audizioni Italiane (RAI)

io

Maderna	Konzert für Oboe und Kammer-ensemble (Fassung mit elektronischem Tonband)	C+	1962	12'15"	2		8u		
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## ROMA Studio C.J.D.S. (Carroll and John Day Stuchell)

PP 1967 (Bertoncini + Ogando)

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## ROMA (studio di registrazione)

io

Guàccero	Klavatur, per clavicembalo, pianoforte, armonium, celesta, glockenspiel, arpa, vibrafono, marimba e nastrò	C+	1965	9'	1		Clg		
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## ROMA (Roman Vlad: studio pas retrouvé, probablement dans un studio de Film)

io

Vlad	Requiem for a Nun	Th	1958	?	1				
Vlad	Il Dottore di Vetro	O / R	1959	10' (55")	1		SZ		Prix Italia 1959 Studio RAI?
Vlad	La Ragazza in Vetrina	F	1961	?	1				
Vlad	Il Giardino dei Ciliegi	Th	1962	?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## TORINO Studio di Musica Elettronica di Torino (SMET)

PP 1964

gruppo = Bosco, De Marchi, Moschetti, Streito, Toniatti, Zaffiri  
œuvres de Zaffiri pour C ou Sn également ("progetti")

Zaffiri	Tr/e 54 I	C	1964	12'15"	2				supprimé
Zaffiri	Tr/e 54 II	C	1965	8'30"	2				supprimé
Zaffiri	Tr/e 54 III	C	1965	8'30"	2				supprimé
Zaffiri	Tr/e 54 IV	C	1965	10'05"	2				
Zaffiri	Q/64 I a)	C	1965	4'	2				
Zaffiri	Q/64 I b)	C	1966	4'	2				
Zaffiri	Q/64 I c)	C	1966	4'	2				
Zaffiri	Q/64 II (il progetto è stato elaborato in 254 versioni)	C	1966	2'	2				
Zaffiri	Tr/e 54 V a)	C	1966	3'	2				
Zaffiri	Tr/e 54 V b) (elaborazione del "Tr/e 54 V a)" con "Q/64 II")	C	1966	2'	2				
Zaffiri	Tr/e 54 V c) (elaborazione del "Tr/e 54 V a)" con "Q/64 II")	C	1966	2'	2				
Zaffiri	Tr/e 54 V d) (elaborazione del "Tr/e 54 V a)")	C	1966	3'	2				
Zaffiri	Tr/e 54 V e) (elaborazione del "Tr/e 54 V a)" con "Q/64 II")	C	1966	2'	2				
Zaffiri	Tr/e 54 V f) (elaborazione del "Tr/e 54 V a)" con "Q/64 II")	C	1966	2'	2				
Zaffiri	Tr/e 54 V g) (elaborazione del "Tr/e 54 V a)" con "Q/64 II")	C	1966	2'	2				
Lara Totino	Fonemi 1	C	1966	4'50"	2				Poe
Lara Totino	Fonemi 2	C	1966	5'35"	2				Poe
Lara Totino	Fonemi 3	C	1966	5'20"	2				Poe
Lara Totino	Fonemi 4	C	1966	2'30"	2				Poe
Lara Totino	Fonemi 5	C	1966	3'35"	2				Poe
Lara Totino	Fonemi 6	C	1966	4'06"	2				Poe
Lara Totino	Fonemi 7	C	1966	5'25"	2				Poe
Lara Totino	Fonemi 8	C	1966	4'45"	2				Poe
Musto	Tr/e 36 I	C	1966	8'	2				
Musto	Tr/e 36 II	C	1966	4'	2				
Vianello	M1 1/4	C	1966	5'	2				
Lara Totino	Messaggio	C	1967	4'10"	2				Poe
gruppo	EL/25	C	1967	3'	2				

## TRIESTE (Carlo de Incontrera)

PP (1962) 1966

de Incontrera	Il Rumore	Th	1962	12'	1				
de Incontrera + Samacina	Azioni Sonore	C	1963	7'	1				
de Incontrera	Collage 1, per due nastri magnetici (con elementi visuali ad libitum)	C	1966	5'18"	2x1				



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
de Incontrera	Collage 2, per pianoforte, percussion e nastro magnetico	C+	1966	5'40"	1				
de Incontrera	Collage 3, per flauto, pianoforte, percussion e nastro magnetico	C+	1966	8'00"	1				
de Incontrera	Collage 4 - a Lullaby for Andrea, per celesta, percussion e nastro magnetico	C+	1966	5'10"	1				

## TRIESTE (Doriano Saracino)

ip (?)

pas d'Informations reques

(pas retrouvé)

(Inconnu)	La Notte	F	1960	2'	1				
(Inconnu)	Giulietta degli spiriti	F	1965	?	1				E.M.?

## JUGOSLAVIJA

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BEOGRAD Radiotelevizija Beograd

io

Sakač	Jahači apokalipse (Les chevaliers de l'apocalypse)	C	1961	9'	2				
Kalčić	Improvizacija za orgulje (Improvisation pour orgue)	C	1961	?	?				
Obradović	Epitaf H, za simfoniski orkestar i stereo magnetofon	C+	1965	10'	2				
Radovanović	Sfera 8n	C	1966	8'-16'	?				
Kalčić	Začarani igrač (Le danseur ensorcelé)	B	1966	?	?				
Radovanović	Elektronska studija Nr.1 (work in progress)	C	1967	4'					mat Warszawa

## LJUBLJANA Radiotelevizija Ljubljana

io

Petrić	Jeux (Igre), pour voix, harpe et ensemble de chambre (version radiophonique)	C+	1966	15'12"	2				
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## LJUBLJANA (Igor Štuhec ?)

ip (?)

Štuhec	Studija	C	1965?	?	1?				
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## NOVI SAD Radio Novi Sad

io

Király	Poema o zori (Poème de l'aube)	C	1960	2'25"	1				
Király	Signal (Pausenzeichen: Radio)	In	1961	0'20"	1				
Király	Nebo (Le Ciel), za sopran i magnetofon	C+	1962	2'25"	1				

## RIJEKA Radio Rijeka

io

Miletić	Lamentation, für Bratsche und elektronische Klänge	C+	1962	4'30"	1				mat Balthoven
Sakač	Epizoda, za orkestar i magnetofon	C+	1963	21'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sakač	Stvari (Les choses)	F	1966	11'	1				
Sakač	Mirail de Bosch (Composition phonoplastique, avec projections)	MT	1966	15'	2				
Sakač	Entropie 66 (Composition phonoplastique, avec projections)	MT	1966	7'	2				
Sakač	Varijacije (Composition phonoplastique, avec projections)	MT	1966	8'	2				
Sakač	Mali i veliki manevri (La petite et la grande manoeuvre)	F	1967	10'	1				

## ZAGREB (Miroslav Miletić)

## PP 1960-1963 (?)

Miletić	"Trois études"	C	1961?	?	1				
Miletić	(musique pour instruments et bande, pour un film industriel)	F	1963	?	1				

## ZAGREB Radiotelevizija Zagreb

io

Sakač	3 sinterske poeme za magnetofon: Masakri, Jama, Rat (Massacres, Le Gouffre, La Guerre)	C	1959	15'	1				
Sakač	Nebeski odred (La brigade du ciel)	F	1961	60'	1				
Sakač	Prostori (Les Espaces), za orkestar i magnetofon	C+	1965	18'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BUDAPEST Hunnia Filmgyártó Vállalat (filmstudio)

io

Eötvös	Igézet (Bezauberung)	F	1963	20'10"	4				
Eötvös	(music for various short advertising and scientific films)	F	(1962-66)		1				

## BUDAPEST Magyar Filmgyártó Vállalat (filmstudio)

io

no information received

## BUDAPEST Magyar Hangfelmeggyártó Vállalat (Qualiton Records)

io

Beck	Canon (after Joseph Haydn)	St	1959	?	1				
Székel	Tungstam	F	1959	0'54"	1				
Parachich	Halhatatlanság (Unsterblichkeit)	F	1959	2'	1				
Parachich	Helyünk a világmindenségben (Unsere Platz im Weltall)	F	1959	8'	1				
Szöllösy	Nő a barakkban (Eine Frau in der Baracke)	TV	1960	?	1				
Parachich	A világmindenség örök törvényei (Die ewige Gesetze des Weltalls)	F	1960	12'	1				
Szöllösy	Alladin és a csodálampa (Alladin und die Zaubervlampe; Puppenspiel)	Th	1960	?	1				
Parachich	Félelem (Angst)	F	1960	3'	1				
Parachich	Csiperőzsika (Dornröschen; Puppenspiel)	Th	1961	16'	1				
Parachich	Vihar a Sycamor utcában (Empörung in der Sycamorstrasse)	TV	1961	3'	1				
Szöllösy	Elektra	TV	1962	22'	1				
Parachich	Menekülés (Flucht)	R	1962	7'	1				
Ránki	Simon Machard látomása (Simone/The Visions of Simone Machard)	Th	1963	4'	1				
Csintalan + Lukács + Székely	Aurea sectio I	St	1964	0'30"	1				
Eötvös	Az ember tragédiája (Die Tragödie des Menschen)	Th	1964	4'	1				
Parachich	Félhomályos zóna (Graue Zone)	R	1964	?	1				
Csintalan + Lukács + Székely	Kedd (Dienstag)	F	1964	9'	1				
Szöllösy	Angyal szállt le Babylonban (Ein Engel kommt nach Babylon; Puppenspiel)	Th	1966	5'	1				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BUDAPEST Pannónia Filmgyártó Vállalat (filmstudio)

io									
Béla	Elzett lakat (Cadenas Elzett)	F	1960	2'15"	1				
Béla	Párba (Duel)	F	1962	2'	1				
Béla	A harmadik (Le troisième)	F	1964	8'	1				
Béla	Kaleidoszkope	F	1965	10'	1				

## BUDAPEST "Radio Budapest"

io									
Decsényi + János	(music for instruments and tape, for 8 broadcast programs)	R	1959-66		1				

## BUDAPEST Vígyszínház (Théâtre Comique)

io									
Eötvös	"The Silver Tassie"	Th	1961	11'	1				

## BUDAPEST (untraced)

Kurtág	(music for films, since 1958?)								
(unknown)	"Variations sur un thème"	F	1963?	?	1				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## TANGER P. Bowles Workshop

ip									
Gyün	Breath	C	1967	4'20"	1				Poe



Mabarak | "Le Paradis"

Scu

PP studio under construction 1966-67

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## DELFT Studio voor Elektronische Muziek, Technische Hogeschool

PO 1957-1960

tapes from STEM

van Hall	De kale zangers	Th	1957	30'	1				
Magg	Macbeth	Th	1958	40'	1				
Righarts	Jan Klaassen	Th	1958	8'	1				
van de Kooy	Klankstudie	Th	1958	15'	1				
van Gelder	Glas	F	1958	2'30" (10')	1				
Masséus	Paleonthologie	F	1958	10'	1				
Lilien	Nr. 1508 Individualist, for instruments and tape (?)	B	1958	45'	1				
van Maarn	De rijke man en de arme Lazarus, for reciter and tape	C+	1959	10'	1				
Boerman	Musique Concrète	C	1959	4'	1				not in off. list
Schat	Studie	St	1959	?	1				not in off. list
Boerman	Alliage	C	1960	11'	1				not in off. list
Boerman	Etude Sonore I (based on "Alliage")	C	1960	8'	1				not in off. list
Spek	Impulsen	C	1960	4'50"	1				
Boerman	Rinaceros	Th	1960	35'	1				not in off. list
Boerman	Alchimie 1961	C	1960-61	12'58"	1				r/n STEM rev Den Haag
Boerman	Etude Sonore II (from "Alchimie 1961")	C	1960-61	4'	1				r/n STEM
Bruynèl	Resonance I (ballet, painting, sculpture and electronic music)	MT	1961	14'	1				r/n Bruynèl

## DEN HAAG Studio voor Elektronische Muziek, Koninklijk Conservatorium

PO 1966 (Raaijmakers)

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## DEN HAAG Studio voor Elektronische Muziek (Dick Raaijmakers + Jan Boerman)

PP 1963

Raaijmakers	Radiation I	F	1963	20'	1				
Raaijmakers	S.C. - 3	F	1963	20'	1				
Boerman + Raaijmakers	Een groot dood Dier	Th	1963	?	1				
Raaijmakers	Transistor I	F	1963	20'	1				
Raaijmakers	Aïaon	C	1963-64	6'	2				
Raaijmakers	Ronquière	F	1964	15'	1				
Boerman	De Bouwers van de Macht (Les Bâtisseurs d'Empire)	Th	1964	30'	1				
Raaijmakers	Kanon 2	C	1964	5'10"	1				
Raaijmakers	Kanon 2b	C	1964	5'10"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Raaijmakers	Kanon 3	C	1965	4'15"	1				
Raaijmakers	Kanon 4	C	1965	6'50"	1				
Boerman	Monument voor een gestorven jongen (based on "Alchimie 1961")	B	1965	26'	1				r/n Delft + STEM
Raaijmakers	Klankdecor, for industrial exhibition	Sn	1966	13'	2+1				
Raaijmakers	Ein Reiterstück (based on "Klankdecor")	C	1966	7'00"	2				
Boerman	De Zee	C	1965-66	26'20"	2				
Raaijmakers	The Art of Opening (happening)	MT	1966	30'00"	1				
Raaijmakers	Sterttune voor Televisie	In	1966	0'10"	1				
Raaijmakers	Het Andere Woord voor Staaldraad	F	1967	17'00"	1				

## EINDHOVEN Research Laboratories, Philips Gloeilampenfabrieken

PO (1956) 1957-1960

tapes from STEM

Badings	Kaïn en Abel	B	1956	17'30"	2	Phi+			
Badings	Variations électroniques	F	1957	10'	1				
Raaijmakers	Song of the Second Moon	D	1957	2'45"	1	Phi+		Pop	
Badings	Geluid de werkelijkheid (Sounds of reality)	Th/R	1957	90'	4/1				
Badings	Mens en Machine in Eindhoven	C	1957	14'	1				
Badings	Evolutionen	B	1957	14'	2	Phi	Epc		
Vanèse	Poème électronique (for Philips Pavilion, Brussels World's Fair 1958)	C / Sn	1957-58	8'	(3) 4	Car+	Cim		
Raaijmakers	Colonel Bogey (arr. after Alfog)	D	1958	3'00"	1	Phi		Pop	
Badings	Dialogues for man and machine	C	1958	20'	4				
Dissevelt	Whirling	D	1958	2'35"	1	Phi+		Pop	
Badings	Genese	C	1958	15'/ 9'57"	4	Phi	Epc		
Dissevelt	Syncopation	D	1958	3'00"	1	Phi+		Pop	
Dissevelt	Tune (TV)	In	1958	0'30"	1				
Badings	Electronic Ballet Music III	B	1959	22'	2				
Badings	Salto Mortale	O - TV	1959	50'	1				
Badings	Capriccio, voor viool en 2 klanksporen	C+	1959	7'25"	2	Phi	Dant Epc		
Badings	Elektromagnetische Klangfiguren	C	1959	5'	4				
Badings	De Spreekcel	R	1959	40'	1				
Dissevelt	Drifting	D	1959	3'12"	1	Phi+		Pop	
Dissevelt	Vibration	D	1959	3'07"	1	Phi+		Pop	
Badings	Die Frau von Andros	B	1959	45'	4				
Badings	Pauzeteken (radio)	In	1959	0'20"	1				
Raaijmakers	Tweeklank (Contrasts)	C	1959	4'48"	2	Phi	Epc		



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
de Leeuw	Antiphonie, voor blaaskwintet en 4 klanksporen	C+	1960	15'	4			Don	
Raaijmakers	Achter de schermen	F	1960	15'	1				
Raaijmakers	Het stenen bruidsbed (klankdecor)	D	1960	3'	1	Phi			
Badings	Martin Korda D. P. (Act III Sc. I)	O	1960	18'	1			Don	
Raaijmakers	Pianoforte	C	1960	4'57"	1	Phi			
Raaijmakers	Tune (radio)	In	1960	0'30"	1				
Raaijmakers	Mouvements	Sn	1960	ind (loop)	2				
Raaijmakers	Mechanical Motions	F	1960	7'22"	1	Phi			
Raaijmakers	Fuel for the future	F	1960	30'	1				

## HILVERSUM (A. Brandon)

ip									
de Leeuw	J. B.	Th	1959	10'	1				

## HILVERSUM Nederlandsche Radio Unie (NRU)

io									
tapes from STEM									
Badings	De gravin Catalene	R	1952	20'	1				
Badings	Orestes	O - R	1954	54'	1				Prix Italia 1954
Badings	Elektronische Sonatine	C	1954	5'	1				
Kox	Three pieces for electronic organ	C	1954	5'	1				
Badings	De Nacht voor Morgen	TV	1956	15'	1				
de Leeuw	Job (radio oratorio)	R	1956	35'	1				Prix Italia 1956
Badings	De Vliegende Hollander	F	1957	45'	1				
Badings	Op het tweede gehoor	R	1957	20'	1				
Badings	De Hoorschelp	R	1958	20'	1				
Badings	Tune (radio)	In	1958	0'30"	1				
de Leeuw	Studie	C	1958	6'30"	4				
Badings	Jonah, voor orkest en elektroniek (narrator, 2 male voices, chorus and tape ?)	C+	1962	20'	2				
de Leeuw	Syntaxis I	C	1965-66	18'	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## UTRECHT (Ton Bruynël: Studio voor Electronische Muziek en Klankbewerking)

PP (1958) 1961

work in other studios (STEM and Delft) primarily final montage

Bruynël	Studie, for piano and two sound tracks	C+	1959	5'	2				r/n STEM
Bruynël	Reflexen	C	1961	4'40"	2	EFC			r/n STEM
Bruynël	Resonance I (ballet, painting, sculpture and electronic music)	MT	1962	14'	2				r/n Delft
Bruynël	Diode III	F	1962	7'	1				
Bruynël	Diode IV	F	1962	6'	1				
Bruynël + Raaijmakers	De Televisie-Beeldbuis (Die T.V. Bildröhre)	F	1963	20'	1				
Bruynël	Melmgren	R	1963	10'	1				
Bruynël	Collage Resonance II (text by Gerrit Kouwenaar)	C	1963	15'52"	1	EFC			
Bruynël	Reliëf, voor orgel en vier elektronische klanksporen	C+	1963-64	11'	2	EFC	Don		r/n STEM
Bruynël	Autoportrait du Diable	F	1964	5'	1				
Bruynël	Das Gemälde	F	1965	20'	1				
Bruynël	Mobile, voor twee elektronische klanksporen	C	1965	4'	2	Don	Don		
Bruynël	Televisie Draaggolf	F	1965	20'	1				
Bruynël	Farben-televisie	F	1966	6'	1				
Bruynël	Millieu-April '66 (lithographs and tape)	C / TV	1966	10'	2				
Bruynël	Televisie Pauzetecken	In	1966	0'15"	1				
Bruynël	Arc, voor orgel en vier elektronische klanksporen	C+	1966	12'	4		Don		

## UTRECHT (Trudi Ittmann)

ip									
Ittmann	Nathan de Wijze	Th	1963	3'	1				r/n STEM
Ittmann	Pantomime	B	1963	8'	1				r/n STEM
Ittmann	Raakvlakken (Schaduwen)	B	1963	9'	1				r/n STEM

## UTRECHT Studio voor Elektronische Muziek van de Rijksuniversiteit te Utrecht (STEM)

PO 1961

STEM Didactische Studio, see BILTHOVEN

Dissevelt	Intersection, for tape and orchestra	C+	1961	6'	1	Phi	Jaz	
Raaijmakers	Film music	F	1961	0'30"	1			
Raaijmakers	Crystal Diode I	F	1961	20'	1			
Kox	Herakles	Th	1961	30'	1			
Raaijmakers	3 Plastiëken	C	1961	7'20"	1			



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Weiland	Studie in lagen en impulsen	St	1961	4'45"	1				
Bruynël	Studie, for piano and two sound tracks	C+	1961	5'	2				rln Bruynël
Boerman	Alchemie 1961	C	1961	12'58"	1				rln Delft rev Den Haag
Boerman	Etude Sonore II (based on "Alchemie 1961")	C	1961	4'	4				rln Delft
Bruynël	Reflexen	C	1961	4'40"	2	EFC			rln Bruynël
Appel	Musique barbare ("De Werkelijkheid van Karel Appel")	F	1961	28'	1	Phi		Pnt	
Groot	De Zwarte Bonenluis	F	1962	18'	1				
Kak	Zeilen	F	1962	13'	1				
Bottje	Electronic piece (Intuitive Impulse)	C	1963	5'40"	1				
Bartsch	Two studies	C	1963	6'20"	1				
Iltmann	Nathan de Wijze	Th	1963	3'	1				rln Iltmann
Bottje	Four Etudes, for wind quintet and tape	C+	1963 (1962-63)	22'	1				No. 4 (5') withdrawn
Iltmann	Pantomime	B	1963	8'	1				rln Iltmann
Bottje	Variations, for percussion and tape	C+	1963	14'	1				rln Carbondale
Bottje	Dissent-Illusion	B - F	1963	11'	1				rln Carbondale
Iltmann	Raakvlakken (Schaduwen)	B	1963	9'	1				rln Iltmann
Badings	3 Lucebert songs, for male choir and electronic music	C+	1963	15'00"	2			Don	
Badings	3 Schwärmerien nach Texten von Lucebert, für gemischten Chor mit Begleitung elektronischer Musik (transposed version of "3 Lucebert songs")	C+	1963	13'10"	2			Don	
Kak	Julius Caesar	Th	1963	15'	1				
Dissevelt	Fantasy in Orbit	D	1963-64	41'30"	1	Phi			
Andrus	Study II	C	1964	3'	1				
Kak	Cyclafonie nr. 3, voor piano en elektronische muziek	C+	1964	15'	1				
Madge	Study I	C	1964	2'15"	1				
Madge	Study II	C	1964	4'	1				
Iltmann	Zen op Hiroshima	Th	1964	30'	1				
Weiland	Basic Mechanisms in Neuro-Physiology	F	1964	10'	1				
Meyer	Compositie 1964 (stage STEM)	St	1964	2'	1				
de Neeve	Studie (stage STEM)	St	1964	2'	1				
op de Coul	Elektronische Studie (stage STEM)	St	1964	2'	1				
Mebius	Ruistudie (stage STEM)	St	1964	4'	1				
Badings	Concert voor blazers en elektronische begeleiding (Pittsburgh Concerto, for wind symphony orchestra and tape; Toccata; Nocturne for solo clarinet and tape; Cymbals and Signals)	C+	1964	18'	2	AWS		Pet	
Badings	Toccata I	C	1964	3'	2				
Badings	Toccata II	C	1964	4'	4				
Bruynël	Reliëf, voor orgel en vier elektronische klanksporen	C+	1964	11'	4	EFC		Don	rln Bruynël
Schat	Labyrinth, (total theatre/opera)	MT	1964-65	50'10"	4			Don	
Schat	De Aleph (based on "Labyrinth")	C	1964-65	7'45"	4				
Barlow	Study in electronic sound	C	1965	6'25"	2				
Shinohara	Visions	C	1965-66	5'15"	4				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Kugel	Tremens - zenitische Montage eines Tests, für 2 Darsteller, elektrische Instrumente, Schlagzeug (einschl. 2 Sinus- und Rechteckgeneratoren, 3 Kontaktmikrophone mit Verstärker), Tonbänder und Projektionen	MT	1966 (1963-65)	29' (44')	2+2x1			UE	
Shinohara	Mémoires	C	1966	9'20"	4				
Halffter	Lineas y Puntos, para sonidos electrónicos y veinte instrumentos de viento	C+	1966	14'25"	2			UE	
Boehmer	Aspekt	C	1966-67	15'	4				
Koenig	Terminus II	C	1966-67	19'	4				

(untraced)

no information received

(unknown)	La Planète Conquise	F	1956	10'	1				or Paris?
(unknown)	Zeilen (Sailing)	F	1963	13'	1				
Badings	Exotische Töne	C	1966?	?	?				or Stuttgart?
Badings	Sound and Image (Sun, Antonio Rodriguez)	C	1966?	?	?				or Adelaide?
Vriend	Water-Muziek, for school orchestra and sound tape	C+	1966?	?	?				

## NEW ZEALAND

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

WELLINGTON Electronic Music Studio, Victoria University (EMS/VUW)

PO 1966

Lilburn	The Spiral Tattoo	R	1966	40'	1				
Lilburn	Fragments of a poem	C	1966	7'30"	1				

WELLINGTON New Zealand Broadcasting Corporation (NZBC)

io									
Lilburn	The Pitcher and the Well	R	1964	30'	1				
Lilburn	The Return - a sound image of the poem by Alistair Campbell, for narrator and tape	C+	1965	17'04"	1				
Macanie	Farbush and the Penguins	R	1966	59'	1				

## NIPPON

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

CHIBA (Nobutaka Mizuno)

ip									
Mizuno	Tape piece	C	1961?	?	1				
Mizuno	(other compositions since 1961)								

FUKUOKA Nippon Hoso Kyokai (NHK, radio)

io									
Kon	Music for 12 players and electronic sounds	C+	1964	10'	1				
Kon	Composition for tape '65	C	1965	?	dis?				studio uncertain

KAMAKURA (Hideko Ooki)

ip									
Ooki	Concertant 4 movements, for piano and electronic sound	C+	1958	14'45"	1				

KYOTO Department of Electronics, Kyoto University (?)

io									
Toyama	Aoi-no-Ue, for speaking voice and tape	C+	1960?	6'50"	1	Fol			studio uncertain (or NYC?)

OKAYAMA-SHI (Chieko Shiomi)

ip									
Shiomi	(various compositions since 1961)								

OSAKA Asahi Hoso (ABC, radio)

io									
Matsushita	Ruines désertées (Instruments and electronic sounds)	C	1964	12'	2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## OSAKA Nippon Hoso Kyokai (NHK, radio)

io									
Matsushita	Le Cloître Noir (narrator, chorus, chamber orchestra and electronic sounds)	C	1959	22'30"	1		OnT		
Matsushita	Work for mixed chorus and electronic music	C+	1959	7'	1				
Matsushita	Torso in the glimmering		TV	1960	14'	1			
Matsushita	Jet Pilot, for string quartet, orchestra, voices and electronic sounds	C+	1960	25'	1				
Saito	I was not afraid on the Mountain, for chorus, orchestra and tape	R	1962	45'?	2?				studio uncertain
Matsushita	The Pole	Th	1962	16'	1				
Matsushita	Fantaisie sur les nombres, for narrator, chorus, orchestra and electronic sounds	C+	1963	32'	1				
Matsushita	Requiem on the execution ground, for 2 narrators, chorus, orchestra and electronic sounds	C+	1964	30'	1				

## TOKYO Bunka Hoso (JOQR, radio)

io									
Morai	Metamorphosis, for low male voice (narration) and tape (music originally composed as theme music for "Electronica Hour", radio program)	C+	1958	3'20"	2		OnT		

## TOKYO Electronic Music Studio, Nippon Hoso Kyokai (NHK, radio)

PO (1953) 1956

studio possesses a 6-track tape recorder: stereo copies also available  
 Morai's background music (TV and In) not in official list

Studio	Experimental music	St	1954	?	1				
Mayuzumi	Music for sine waves, selected on a ratio principle of prime numbers	C	1955	5'	1				
Mayuzumi	Music for modulated waves, selected on a ratio principle of prime numbers	C	1955	5'	1				
Mayuzumi	Invention for square waves and sawtooth waves	C	1955	5'	1				
Shibata	Musique concrète for stereophonic broadcast	R	1955	20'	2				
Mayuzumi + Morai	Variations on the numerical principle of seven	C	1956	15'	1	UnR	Pet		
Morai	Program theme music No.1-8 (TV?)	In	1956-57	(1'-2')	1				
Mayuzumi	Aoi-no-Ue	C	1957	27'30"	1		Pet		
Morai	Industry (TV?)	In	1958?	1'?	1				
Morai	Construction (TV?)	In	1958?	1'?	1				
Morai	Stars of Pythagoras, for chamber orchestra, chorus, narrators and tape	C+	1959	26'50"	1				
Miyoshi	Ondine, for orchestra, female chorus, narrators and tape	C+	1959	44'10"	2	Tot	OnT		Prix Italia 1960

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Mayuzumi	Campanology	C	1959	10'	1			Pet	
Morai	Evening Melody (TV?)	In	1959?	1'?	1				
Morai	A red cocoon, for chamber orchestra, chorus, speakers, pantomime, slide and film projection and tape	C+	1960	28'	1				
Irina	Waves and a flute, for narration, chorus, orchestra and tape	C+	1960	45'	1				
Morai	Atomic Power (TV?)	In	1960?	1'?	1				
Studio	Electronic music for stereophonic broadcast	R	1960	6'	2				
Morai	A long, long way ahead (Die lange lange Strasse lang), for narrator, chamber orchestra, choir and tape	C+	1960-61	40'	2				
Morai	Electric waves (TV?)	In	1961?	1'?	1				
Morai	Satellite (TV?)	In	1961?	1'?	1				
Morai	Background Music (3 oeuvres)	TV?	1961	3x2'	1				
Morai	Yamamba (Three Japanese Legends)	O	1962	20'	5/2				
Morai	Variété	C	1962	7'10"	1				
Takahashi	Phonogène, for 12 instruments and tape	C+	1962	9'25"	1				
Tane	Days	C	1962?	?	1?				not in off. list
Ichiyanagi	Parallel Music	C	1962	9'10"	1				
Sims	Sakoku	TV	1963	4'05"	1				not in off. list
Takahashi	L'Ombilique des Limbes (Les Fenêtres à Antonin Artaud)	C	1963	9'-10'	4x1				
Takemitsu	Ko (Arc), for piano, orchestra and tape	C+	1963	22'	2				
Yuasa	Nadja étoilée	R	1963	50'	1				not in off. list
Ichiyanagi	Invitation to the dark, for narration, traditional instruments and tape	C+	1964	20'	1				
Yuasa	Projection Esemplastic	C	1964	7'35"	1				
Matsudaira	Transient '64	C	1964	22'	6/2				
Miho	Divertimento, for instruments and tape	C+	1964	10'	1				
Mayuzumi	Olympic Campanology	C / Sn	1964	3'	4/2	KRC	Pet		
Morai	Kusabira (Mushrooms), for 2 voices and electronic sounds	C+	1964	20'	2				
Studio	The Japanese Winter, for narrators, orchestra and tape	C+	1964	30'	2				
Ichiyanagi	Kô (Contemplation)	C	1965	50'	1				
Mayuzumi	Three Hymns for tape	C	1965	44'35"	1			Pet	
Morai	Phaeton, for narration, voices, orchestra and tape	O - R	1965	40'	2				Prix Italia 1965
Ishii	Hamon (Ripple), for 14 instruments and tape	C+	1965	9'50"	2				
Stackhausen	Telemusic	C	1966	17'24"	5/2	NGr	UE		
Stackhausen	Solo, für ein Melodieinstrument und Magnetophone:	C+	1966				UE		
	Version für Flöte			11'	2 ch	NGr			
	Version für Posaune			15'	2 ch	NGr			
Yuasa	Comet Ikeya, for voices, instruments and tape	C+	1966	59'	2				Prix Italia 1966
Yuasa	I can - on the source of white noise	C	1967	12'30"	5/2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## TOKYO (Kenjiro Ezaki)

PP 1967 studio under construction

## TOKYO Hibiya High School

io

Niikuni	Entrance	C	1965	9"	1				Poe
Niikuni	Fragment	C	1965	7"	1				Poe

## TOKYO King Record Company (KRC)

io

Yuasa	Three Worlds, for orchestra and tape	B	1959	21'50"	2				
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## TOKYO Kosei Nenkin Hall

io

Tamano	Rinne (Metempsychosis), for tape and visual elements	C	1966	?	3x2				
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## TOKYO (Takehisa Kosugi)

ipj

Kosugi	Micro 1, for microphone	C*	1961	7'30"	1 ch				
Kosugi	Anthology No.8	C	1963	15'00"	1				

## TOKYO Muramatsu Gallery

ipj

Kosugi	Mano-dharma concert A,B,C,D	C	1962	4 x 30'	1				
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## TOKYO Nichei Ei (film)

io

Yuasa	The document of the long white line	F	1960	15'	1				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## TOKYO (Seiichi Niikuni)

ipj

Niikuni	Piece Po	C	1963	1'50"	1				Poe
Niikuni	Onna (A Woman)	C	1963	3'45"	1				Poe
Niikuni	Piece 9	C	1963	2'10"	1				Poe
Niikuni	Piece K1	C	1963	3'10"	1				Poe

## TOKYO Nippon Education Television (NET)

io

Akiyama	Poem for TV	TV	1960	6'	1				Poe
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## TOKYO Nippon Hoso Kyokai (NHK, radio) (?)

io

Mayuzumi	XYZ	C	1953	13'20"	1				(or JOQR radio?)
Mayuzumi	Boxing	R	1954	?	1				
Mayuzumi	L'Eve Future	B	1955	?	1				

## TOKYO Nissei Theatre

io

Akiyama	Music for the opening show of the Nissei Theatre, with sculpture	Sn	1963	32'	2				Scu rin Sogetsu
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## TOKYO (Jyunosuke Okuyama)

PP 1966 moved from Sogetsu

Ichihyanagi	Space, for 2 pianos (electronic version with 2 oscillators and modulators)	C*	1966	ind	2 ch				
Ichihyanagi	Aida	Th	1966	50'	2				
Ichihyanagi	Situation, for violin, contra-bass, biwa (stringed instrument), koto, piano and doubler (special modulator)	C*	1966	9'	2 ch				
Akiyama	Environmental Mechanical Orchestra No.1, with tape (electronic transformation of environmental sounds)	Sn	1966	ind	ind (1 ch)				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Ichihyanagi	Music for environmental situation (for Matsuya Department Store in Tokyo), for oscillators controlled by movements of the spectators, with kinetic sculpture	Sn	1966	Ind	1 ch				Sau

## TOKYO (Roger Reynolds)

ip									
Reynolds	Extension of Man (on text written and read by Buckminster Fuller)	C	1966	12'00"	3x2				

## TOKYO (Ezra Sims)

ip									
Sims	Tape Improvisation for Ichihyanagi Toshi	C	1963	7'33"/ 3'47"	1				

## TOKYO Sogetsu Art Center

PP 1960-66 moved to Okuyama private studio

no information from Takemitsu (many other short compositions); all other details from individual composers

Group Ongaku (= Music): collective composition by Takehisa Kasugi, Nabutaka Mizuno, Chieko Shiomi, Mikio Tajima, Yasunao Tate, G. Tsuge

Akiyama	Hi ha 19 (Arcanes 19), for singers, 5 performers and tape	C+	1960	20'	1				
Takemitsu	Water Music	C	1960	9'45"	2?	NIV+		SpD	
Akiyama	2 hiki no sanma (2 mackerel)	F	1960	20'	1				
Yuasa	Aoi no Ue (musique concrète from Noh)	C	1961	27'	4				
Group Ongaku	Metaplastm 8-15, for improvising instruments (violin, alto saxophone, 2 celli, 2 pianos, guitar) and tapes	C+	1961	12'45"	4x1				
Takahashi	Time	F	1962	5'	1				
Ichihyanagi	Music for Tinguely (based on sounds from Tinguely sculptures)	Sn	1963	9'35"	1	MiG			Sau
Akiyama	Ishi no Uta (Music of the Stone)	C / F	1963	28'	1				rln TBS
Ichihyanagi	Mixture (based on sounds from Tinguely sculptures: for film "Tinguely in Tokyo")	C / F	1963	16'	1				Sau
Akiyama	Kissa-ten no tame no ongaku (Music for Coffeehouse I)	Sn	1963	30'	1				
Yuasa	Oen - a woman called "En"	B	1963	40'	1				
Akiyama	Music for the opening show of the Nissei Theatre, with sculpture	Sn	1963	32'	2				Sau rln Nissei
Ichihyanagi	Life Music, for ensemble (1964) or orchestra (1966) and tape, with or without electronic sound breaker	C+	1964	25'10"	1	NIV		Per	
Takemitsu	Kwaidan	F	1964	(164')	1	NIV			

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Akiyama	Ikoi no tame no ongaku (Music for Resting: for the resting garden for the athletes in the Tokyo Olympic Games), with sculpture	Sn	1964	30'	1				Sau
Ichihyanagi	Funakakushi, with sculpture	C / Sn	1964	12'	2				Sau
Akiyama	Shakujii no tame no ongaku (Music for Eating: for the buffets for the athletes in the Tokyo Olympic Games)	Sn	1964	30'	1				
Ichihyanagi	Music for environmental situation (for Takamatsu City), for oscillators controlled by photocells, with sculpture	Sn	1964	Ind	12 ch				Sau
Akiyama	Tanari no Yaro (The man next door)	F	1965	15'	1				
Ichihyanagi	Music for Strings No. 2 (one violin) with Stanzas (one cartridge violin with amplification)	C+	1966	10'	1 ch	Tos		Per	
Takemitsu	Tanin no Kaa (Le visage d'un autre)	F	1966?	15' (100')	1				
Ichihyanagi	Man (Gate)	Th	1966	45'	1				

## TOKYO Sony Corporation

io

composers formed group "Jikken Kōbō" (Experimental Laboratory)

possibly also unlisted compositions by Kazuo Fukushima, Hiroyoshi Suzuki

Akiyama	Taraware no onna (Imprisoned Woman)	C	1951	23'	1				Poe lost
Akiyama	Piece B	C	1951	10'	1				Poe lost
Yuasa	L'Espugue - d'après R. Ganzel, with slide projections	C	1953	10'	1				
Yuasa	Another World (Tales of the "Unknown World"), with slide projections	C	1953	15'	1				
Takemitsu	Relief Statique	C	1954?	5'55"	1	UnR			
Takemitsu	Vocalism A-I	C	1955?	3'50"	1	NIV+		UnR	
Takemitsu	Eurydice - La Mort	C	1956?	4'40"	1	UnR			
the following works uncertain as to studio									
Takemitsu	Dialogue	C	1958?	?	1				
Takemitsu	Sans Titre	C	1958?	1'50"	1				
Takemitsu	Sky, Horse, Death	C	1958	3'20"	1				
Takemitsu	Electronic Music for Tokyo Museum of Modern Art	Sn	1960?	?	1				

## TOKYO (Akimichi Takeda)

ip

Takeda	(various compositions since 1961)								
Kasugi	Mana-dharma with Takeda I, for improvising instruments (violin, piano, guitar) and tapes	C+	1961	16'20"	2x1				
Kasugi	Mana-dharma with Takeda II, for improvising instruments (alto saxophone, clarinet) and tapes	C+	1961	14'15"	2x1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## TOKYO (Mikio Tojima)

ip

Tojima	(various compositions since 1961)								
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## TOKYO Tokyo Broadcasting Station (TBS = Radio Tokyo, JOKR)

io

Yuasa	Kijo ga fuchi - musique concrète à la Kyogen	C	1960	27'	1				
Akiyama	Ishi no Uta (Music of the Stone)	C / F	1963	28'	1				rln Sagetsu

## TOKYO (Yasunao Tone ?)

ip (?)

Tone	Numbers	C	1961?	?	1?				
Tone	Conversation	C	1961?	?	1?				
Tone	Costume	C	1961?	10'15"	1?				
Tone	Waranin	C	1961?	20'00"	1?				
Tone	Piano Sound with tape	C+	1961?	?	1?				

## TOKYO University of Arts

io

Kosugi	Mana-dharma I, for improvising instruments (violin, piano, guitar, alto saxophone, clarinet) and tapes	C+	1961	14'10"	2x1				
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## TOKYO (untraced)

Akutagawa	Music for Microphone	C+	1956?	?	1 ch				
Fukushima	A butterfly is not a spider, poetic drama for recitation and concrete music	C+	1959	?	1				

## TOKYO (untraced)

io (?)

also other compositions by Tamano

Tamano	Piece for electronic music No.1	C	1959	?	1?				
Tamano	Kabe (Wall), poem with concrete music	C	1966?	?	1?				withdrawn for rev

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## OSLO Norsk Rikskringkasting (NRK)

io

Sønstevoid	"The Tempest"	Th	1961?	?	1				rln SA ABC
Nordheim	Katharsis, for orchestra and tape	B	1962	50'	1?			Han	
Nordheim	Epitaffio, per orchestra e nastro magnetico	C+	1963	5'27" (11')	1?			Han	
Nordheim	Favola in Musica, for voices, orchestra and tape	B - TV	1964?	?	1?			*** Han	

## OSLO SA ABC Film

io

Sønstevoid	"The Tempest"	Th	1961?	?	1				rln NRK
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## OSLO (untraced)

Sønstevoid	"Bells In Moonshine"	F	1964?	?	1				
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## SANDEFJORD (Alfred Janson)

ip (?)

Janson	Balkongen (The Balcony)	Th	1963?	?	1				
Janson	(Film on Sigurd Winge)	F	1966?	?	1				
Janson	Identitetskortet (The Identity Card)	R	1966?	?	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

GRAZ Institut für Elektronische Musik, Akademie für Musik und darstellende Kunst in Graz

PO 1966 (?)

no information received

SALZBURG Radio Salzburg

io

Radauer	Spiel um Job	Th	1958	20'	1				
Radauer	Donnerstag	Th	1959	15'	1				

SALZBURG Studio für Elektronische Musik, Akademie für Musik und darstellende Kunst "Mozarteum"

PO (1958) 1960-63

Radauer	Faust I	Th	1961	12'	1				
Radauer	Kalligraphie (mit Graphik des Komponisten)	C	1961	8'40"	1				Pnt
Harváth	Ostinato	C	1961	4'10"	1				
Losanczy	Allage	C	1961	5'50"	1				
Slathauer	Etude à deux: PS	C	1961	4'20"	1				
Dugger	Studie	C	1961	2'45"	1				
Harváth	Fimus	C	1961	1'40"	1				
Radauer	clair-obscur	B	1961	7'15"	1				Pet
Losanczy	Stück für Klavier und Tonband	C+	1962	12'00"	1				
Slathauer	2 Studien	C	1962	6'30"	1				
Harváth + Losanczy + Radauer	Collage	C	1962	7'30"	1				

WIEN (Roman Haubenstock-Ramati)

ip

Haubenstock-Ramati	Ohne Datum	F	1962	40'	1				
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WIEN Studio für Elektronische Musik, Staatsakademie für Musik und darstellende Kunst

PO 1960 (?)

no information received

Zelenka	Ein Zwischenspiel	O	1960?	?	1				Studio uncertain
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Logothetis	Fantasmata (Ghosts)	B	1960-61	20'	1			Mod	
Gruber	Konjugationen, Op.10	C / B	1962-63	9'10"	1	Ser		Mod	
Kahovec	Megalyse	C	1963?	?	?				Studio uncertain
Cerha	Spiegel V, für Tonband und Orchester	C+	1963-64	9'10"	?			UE	
Zykan	Singers Nähmaschine ist die beste (Oper oder Ode oder Opermode in sieben Teilen)	O	1966?	30'?	?				Studio uncertain

WIEN (unbekannt)

(unbekannt)	Formationen, für Instrumente und Tonband (?)	B - TV	1964?	?	?				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

MANILA Blue Bamboo Studio, The Poetry Club of Manila

PP 1959-1959

Medalla Numerology

Medalla Antisyntax

		Bb	1959	29'	1				
		Bb	1959	20'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

KRAKÓW (pas d'autres informations)

(Inconnu)	"Odysée"	Th	1958	?	1				
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WARSZAWA "Equipe Rytm"

io									
Markowski	"Histoire d'un avion de chasse"	F	1958	?	1				

WARSZAWA "Films Documentaires"

io									
Markowski	"Servitore di due padroni"	Th	1956	?	1				

WARSZAWA Studio Eksperymentalne, Polskie Radio

PO 1957

cette liste n'est qu'une sélection: elle représente moins que la moitié de la production totale du studio. Les œuvres, dont les durées sont inconnues, ne figurent pas dans la liste envoyée par le studio, mais se trouvent par contre dans le premier "Répertoire", ou sont assez bien connues

Kotoński	Albo rybka (Ou bien le petit poisson)	F	1958	7'35"	1				
Wiszniewski	Orphée	TV	1958	?	1				
Sekonki	Opowieść prawie o końcu świata (Une histoire presque de la fin du monde)	O - R	1958	?	1				
Markowski	Spacerak staromiejski (Une promenade à travers la ville ancienne)	F	1959	8'	1				
Evangelisti	Campi integrati (œuvre inachevée)	C	1959	ind, min 5'	1				
Markowski	Milcząca gwiazda (Une étoile silencieuse)	F	1959	40'	1				
Kotoński	Nosorożec (Rhinocéros)	Th	1960	21'	1				
Kotoński	Etiuda na jedno uderzenie w talerz (Étude pour un seul coup de cymbale)	C	1960	2'40"	1		Muz	PWM	
Wiszniewski	Wynalazek (Une invention)	R	1960?	?	1				
Kotoński	Nawy Janko Muzykant (Jeanotte le musicien)	F	1960	13'20"	1				
Patkowski + Szlifński	Według rozkładu jazdy (D'après l'horaire)	F	1960?	6'	1				
Dobrowalski	Passacaglia na 40 z 5	C	1960	3'30"	1				
Penderecki	Koncert wawelski (Les cloches du Château de Wawel)	F	1960	19'	1				
Patkowski + Szlifński	Dzielny żołnierz (Un brave petit soldat)	TV	1960?	?	1				
Penderecki	Psalmus 1961	C	1961	5'05"	1		Sup	PWM	
Szifński	Kwiatuszek (Une petite fleur)	TV	1961?	?	1				
Dobrowalski	Z Przeszłości (Du passé)	Th	1961?	?	1				
Wiszniewski	Noc pełna saksofonów (La nuit pleine de saxophones)	R	1961?	?	1				
Penderecki	Bazyliśzek	F	1961	10'	1				



## 140 POLSKA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Markowski	Guliwer	F	1961?	4'50"	1		
Markowski	Nosorożec (Rhincéros)	Th	1961	7'35"	1		
Wiszniewski	Kilka minut	R	1961	?	1		
Kotański	Ladacznicza z zasadami (La puteîn res- pectueuse)	Th	1961	7'35"	1		
Markowski	Musica cinematografica	C	1961	?	1		
Penderecki	Syczoryk (Monsieur Canif)	F	1961	7'	1		
Markowski	Igraszki (Plaisanteries)	F	1962	7'07"	1		
Wiszniewski	Wielka gra w Elzenberg	R	1962	8'50"	1		
Wiszniewski	Db, Hz, S	C	1962	2'54"	1		
Wiszniewski	Szachy	R	1962	7'	1		
Patkowski + Rudnik + Szlifirski	Dwudziestolecie PPR	F	1962	7'30"	1		
Wiszniewski	3 postludia elektrone	C	1962	3'10"	1	Muz	
Kotański	Litera (La lettre)	F	1962	5'	1		
Dobrowalski	Muzyka na taśmę magnetofonową nr. 1 (Musique pour bande magnétique No. 1)	C	1962	5'43"	1	Muz + PWM Muz	
Kotański	Labyrinth	F	1962	18'	1		
Markowski	Materia	F	1962	9'30"	1		
Kotański	Mikrostruktury	C	1963	5'20"	2	Muz	
Wiszniewski	Burleska	C	1963	1'40"	1		
Mazurek + Patkowski + Szlifirski	Nad Tatrami	F	1963	7'30"	1		
Sikorski	Echa II (quasi improvisazione), na 1-4 fortepianów, perkusję i taśmę magnetofonową	C+	1963	13'42"	2	PWM	
Markowski	Diabły (Les diables)	F	1963	6'	1		
Kotański	Fotel (Le fauteil)	F	1963	6'	1		
Markowski	Mota-gaz	F	1963	10'	1		
Sikorski	Antyfony, na sopran, taśmę magnetofonową, fortepian, róg (cor), dzwony (cloches), 2 gongi i 2 tamtamy	C+	1963	9'27"	2	Muz PWM	
Penderecki	Brygada śmierci (Brigade de la mort)	C	1963	30'	1	PWM	
Patkowski + Szlifirski	Pojedynek (Le duel)	F	1963	6'35"	1		
Rudnik	Docent Hammler	F	1964	9'45"	1		
Patkowski + Szlifirski	Rozmowa (Une conversation)	F	1964	10'	1		
Mazurek + Turski	Makbet	Th	1964	15'20"	1		
Wiszniewski	praca	R	1964	15'30"	1		
Penderecki	"Le manuscrit trouvé à Saragasse"	F	1964	10'	1		
Patkowski + Szlifirski	Światła i dźwięk (Le son et la lumière)	F	1964	12'	1		
Penderecki	Malarze gdańscy (Les peintres de Gdańsk)	F	1964	19'	1		
Penderecki	Komu bije dzwon (For whom the bell tolls)	Th	1964	14'	1		
Dobrowalski	Muzyka na taśmę magnetofonową i obój solo	C+	1965	9'00"	2	Muz+ PWM Muz	
Markowski	Fantasmaskop, na orkiestrę kameralną i taśmę magnetofonową	B	1965	26'	1		
Penderecki	Słodkie rytmy (Doux rythmes)	F	1965	8'	1		
Rudnik	Allegro vivace	F	1965	7'	1		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Patkowski + Szlifirski	Sposób bycia	F	1965	23'	1		
Rudnik	Collage	C	1965	5'	2		
Rudnik	Korzeń	C	1965	3'	2		
Rudnik	Legenda Zodiaku	Th	1965	20'	2		
Schäffer B	Symfonia	C	1965-66	17'40"	2		
Rudnik	Wykres (Le diagramme)	F	1966	2'	1		
Schäffer B	Assemblage I	C	1966	8'30"	2		
Schäffer B	Assemblage II	C	1966	18'04"	2		
Schäffer B	Assemblage III	C	1966	4'13"	2		
Rudnik	Pożegnanie z Marią	TV	1966	60'	1		
Rudnik	00173	F	1966	8'	1		
Patkowski + Szlifirski	Nieba bez słońca	F	1966	29'	1		
Radovanović	Elektronska studija nr. 1	C	1966	4'	1?		ryn Beograd
Mâche	Nuit blanche (texte d'Artaud)	C	1966	12'03"	2		
Maddax	Hi-Lo Joy Monk	C	1967	5'13"	2		

## WARSZAWA (pas retrouvé: peut-être à Polskie Radio)

Markowski	"Les Astronautes"	F	1959	?	1		
Penderecki	Ubu Roi	Th	1964	?	1		
Mazurkiewicz-Nazar	"Exodus, pour orchestre symphonique et bande magnétique"	C+	1964	?	?		E.M.?
Serocki	Don Juan	Th	1966	?	1		
Walaciński	Canzona, pour violoncelle, piano et bande magnétique	C+	1966?	?	?		



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

LISBOA Juventude Musical Portuguesa

ip

Casuto

Verão Coincidente

F

1963

10'

1

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

BUCUREȘTI Electrecord (records)

io

Bernfeld

(music for films and TV since 1965)

Stroe

"The Man who Lost his Humanity"

Th

1965

?

1

BUCUREȘTI "Télévision Roumaine"

io

Hrisanide

"Acte pour un homme seul"

Th

1965

18'

1

# SOJUZ SOVETSKICH SOCIALICESKICH RESPUBLIK (SSSR)

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes
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## EESTI (ESTONSKAJA)

TALLINN "Radio Estonskaja"

iO

Pärt

(title unknown)

TV

1962

?

1

## ROSSIJSKAJA

KIJEV (Vitaly Godziatsky)

iD

Godziatsky

"4 Studien":

"Näancen"

C

1964

?

1?

"Der emanzipierte Koffer"

C

1964

?

1?

"Realisation 29/1"

C

1964

?

1?

"Antipianoforte"

C

1964

?

1?

LENINGRAD (untraced)

(unknown)

Planeta

B

1963?

?

1?

MOSKVA Eksperimental'naya studiya elektronnoi muzyki, Muzei A.N. Skryabina

PO (1957) 1961

see also appendices "Syn" and "Pre" (Sholpo)

Artem'ev	Metshche navstrechu (Meeting the Dream)	F	1961	?	1	
Artem'ev + Kreichi	V kosmose (Cosmic Space)	F	1961	?	1	
Nemtin	Sl'ezы (Tears)	C	1961?	?	1	
Kreichi	Otgososok Vostoka (Echo of the East)	C	1961?	?	1	
Nemtin	Grotesk	C	1961?	?	1	
Artem'ev	Zvezdnyi noktyurn (Starry Nocturne)	C	1961?	?	1	
Kreichi	Na otdykhe (Taking a Rest)	C	1961?	?	1	
Artem'ev	Val's konsertnyi (Concert Waltz)	C	1964	?	1	
Kreichi	Severnaya pesnya (Northern Song)	C	1964	?	1	
Nemtin	Intermezzo konsertnoye (Concert Intermezzo)	C	1964	?	1	
Artem'ev	Etyud	C	1964	?	1	
Kreichi	Prelyudiya	C	1964	?	1	
Volkonsky	(title unknown)	F	1965?	?	1	not in off. list
Meshchaninov	(title unknown)	?	1965?	?	1	not in off. list
Nikal'sky	(title unknown)	?	1965?	?	1	not in off. list

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes
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MOSKVA (Andrei Volkonsky)

iD

Volkonsky

"Moscow Time"

Th

1963?

?

1

Volkonsky

"Saint Joan"

Th

1963?

?

1

MOSKVA (untraced)

(unknown)

"The Fourth"

Th

1961

?

1

## SOUTH AFRICA / SUID-AFRIKA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

JOHANNESBURG South African Broadcasting Corporation (SABC)

IO

Badings	Asterion	O - R	1957	75'	1				
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KENHARDT Centre for Experimental Music / Sentrum vir Eksperimentele Musiek

PP 1966 (?)

electronic and computer music (Jaap Stam, director)

## SUOMI

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

HELSINKI Electronic Music Studio, Helsingin Yliopisto (Helsinki University)

PO 1962

Danner	Kaksi kanaa	F	1962	5'	1				
Danner	Ideogramme I, för flöjt, klarinett, trombone, slagverk samt halv radio-apparater eller band	C+	1962	5'08"	2x2				
Kurenniemi	On-Off	C	1963	13'	1				
Danner	Ideogramme II, för 20 musiker och en bandspelare	C+	1963	8'50"	1				
Salmenhaara	White Label	C	1963	5'	1				
Kurenniemi	Ein-Aus	C	1964	7'45"	1				
Rabe	Elmus	C	1964	1'00"	1				not in off list
Rabe	Sverige (Sweden)	C	1964	4'00"	1				not in off list

HELSINKI Electronic Music Studio, Oy. Yleisradio Ab. (Finnish Broadcasting Company)

IO (1959) 1960

Vuorenjuuri	"Du sköna nya värld"	R	1959	?	1				not in off list
Johansson B	Kolme elektronista harjoittelmaa (Three Electronic Studies)	C	1960	6'08"	1				
Jyrkiäinen	Sounds 1	C	1963	4'00"	1				
Jyrkiäinen	Sounds 2	C	1963	7'20"	1				
Jyrkiäinen	Idiopastic 1	C	1963	9'15"	1				
Kuusisto	Ritmo acustico II	C	1963	3'40"	1				
Meriläinen	Eros ja Psyke (Eros and Psyche)	R	1964	20'00"	1				
Jöms	Dresden, am 13. Februar 1945	C	1964	10'10"	1				
Jöms	Eli, Eli, lama asaphrani, für Horn, Cello, Klavier und Tonband	C+	1964	4'45"	1				
Jöms	Illness and Death	C	1964	2'45"	1				
Helistö	Pianonvriittöjän vapaapäivä (Free day of a piano tuner)	C	1966	21'15"	1				
Jyrkiäinen	Sounds 3	Sn	1966	14'50"	2				
Jyrkiäinen	Idiopastic 2 (new version of "Idiopastic 1")	C	1966	9'30"	2				

HELSINKI (Iikka Kuusisto)

IJ)

Kuusisto	Tarvo 1754	F	1964	?	1				
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

HELSINKI (Tauno Marttinen: perhaps at Oy. Yleisradio Ab.)

io (?)

Marttinen	"The Bells"	C	1966	?	1?				
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HELSINKI (Kari Rydman)

ip)

Rydman	"Kirka i Lappland"	C / F	1964	9'10"	1				
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HELSINKI (Erkki Salmenhaara)

ip)

Salmenhaara	Konsertti kahdelle sooloviululle ja kuuttimille (Concerto for two solo violins and loudspeakers: with contact microphones, amplifiers and loudspeakers)	C*	1963	7'30"	2 ch				
Salmenhaara	Pan ja Kaiku (Pan and the Echo) for percussion (with microphones and amplifiers) and loudspeakers	C*	1963	5'00"	2 ch				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes
						Disque Disc	Bande Tape	Autres Others	

GÖTEBORG (Bruno Epstein)

ip)

at present abroad, address unknown

Epstein B	Essay I	C	1956?	?	1				
Epstein B	Essay II	C	1957?	?	1				
Epstein B	Essay III	C	1957?	3'50"	1	PaS			
Epstein B	Essay IV	C	1957?	1'55"	1	PaS			

STOCKHOLM (Jan Bark)

ip)

Bark	Eko, uppläsare för 2 tekniker, inspicient, musikalisk ledare, skivspelare, 5 magnetofoner och litet annat kraft	C+	1962?	?	5x1?				
Bark	Giff för Jones, för pianist, sångerska, publik, 3 magnetofoner och elektronisk piano (för närvarande systemat med en "ballett" med bl.a. fotocell-styrda elektroakustiska hjälpmedel)	C+	1963?	?	3x1?				

STOCKHOLM Elektronmusikstudion (EMS), Sveriges Radio (SR)

PO (1957) 1964

also work with computers (studio to have a hybrid computer), see appendix "Syn"

Hambraeus	Framtiden (radio)	In	1957	1'30"	1				
Hambraeus	Tidsspegel (Spiegel der Zeit)	R	1957-58	10x0'50"	1				
Hambraeus	Reaktion (radio)	In	1958	1'30"	1				
Hambraeus	Paussignal för TV	In	1959	0'08"	1				
Hambraeus	(title unknown)	R	1959	1'30"	1				
Blomdahl	Mima-banden ur "Aniara" (Revue vom Menschen in Zeit und Raum)	O	1959 (1957-59)	12'30" (100')	2	Phi	Sch		rev Darmstadt
Lidholm	Riter, för orkester och ljudband	B	1959	30'	2		UE		
Naumann	Il Cantico del Sole, för recitation, alt, baryton, blandad kör, 10 instrumentalsolist, orkester och inspelat band	C+	1963	26'	2		STM		
Werle	Drömmen om Thérèse	O	1964	20'	2		STM		
Hambraeus	Till Damaskus	Th	1965	30"	1				
Badin	Semikolon; Seance 2	Rr	1965	17"	1	SvR		Poe	
Hambraeus	Terragon	C	1965	18"	4	Rik			
Nilsson L	Skorpionen, en födelsdagsgåva till Picasso	C/Sn	1965	6'	1				
Badin	Semikolon; Seance 3	Rr	1965	15'	1			Poe	
Hambraeus	Klassiskt spel	B	1965	27'	2				
Lundsten + Nilsson L	Kalejdoskop	Sn	1965	17'37"	4	SvR			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Marthenson	Angelus, för slagverk och tonband	C+	1961	?	?				
Marthenson	Coloratura, for strings, 2 electric guitars, resonance plate and tape	C+	1962	?	?				

PO (?) 1966

[illegible]

## ip

Nilsson B	Entrée, för orkester och band (assisted by Karl-Erik Welin)	C+	1962-63	6'30"	1?	Nor
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## ip

Olson	Samtal med mina fåglar (Discussion with my birds)	C	1963	?	?	
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## ip

Rabe	20th Century Jazz Tribute	C	1964	1'10"	1	
Rabe	Les fleurs africaines	C	1964	9'05"	1	

PO 1960-64

studies (Wiggen); see also Musikmaskin I (appendix "Scu")

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## STOCKHOLM Sveriges Radio (SR)

io									
Fahlström	Fåglar i Sverige (Birds in Sweden)	R	1964?	?	1				Poe
Rabe	Mannen som övergav bilar (The Man who Abandoned Cars)	F	1965-67	18'	1				

## VÄSTRA FRÖLUNDA (Sven-Erik Johanson)

ip (?)

Johanson S	The Haze-Trees, sångcykel för mezzo, violin, viola, klarinett, piano och tonband	C+	1962	?	1				
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## VÄSTRA FRÖLUNDA (Rune Lindblad)

ip									
Lindblad	Månens död	C	1954	8'05"	1				
Lindblad	Fragment 0	C	1955	8'00"	1				
Lindblad	Fragment 1	C	1955	12'09"	1				
Lindblad	Fragment 2	C	1956	16'12"	1				
Lindblad	Satellit 60	C	1956-57	18'	1				
Lindblad	Satellit 60 (shortened version)	C	1957	7'	1			Pa5	
Lindblad	Sfär	C	1958-59	24'	1				

(untraced)

(unknown)	Hallucinations	F	1960?	?	1				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## ANKARA Radio Ankara

io

Arel

Music for string quartet and electronic oscillator	C+	1957	9'	1 ch					rev CPEMC
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
						Disc	Tape	Others	

## ENGLAND

ADWICK High School

PO studio planned for 1968 (Cooper)

CAMBRIDGE (Roberto Gerhard)

PP (1954) 1958

realizations at the BBC Radiophonic Workshop primarily final montage

Gerhard	The Prisoner (chamber ensemble and tape)	Th	1954	40'?	1				
Gerhard	King Lear (chamber ensemble and tape)	Th	1955	40'?	1				
Gerhard	A Leak in the Universe (chamber ensemble and tape)	R	1955	10'	1				
Gerhard	The Strange Country	R	1957	28'30"	1				
Gerhard	Pericles (chamber ensemble and tape)	Th	1958	40'?	1				
Gerhard	All Aboard	F	1958	5'	1				
Gerhard	Your Skin	F	1958	5'	1				
Gerhard	Asylum Diary	R	1959	75'	1				rln BBC
Gerhard	Coriolanus	Th	1959	40'?	1				
Gerhard	Lament on the Death of a Bull-fighter	R	1959	12'58"	1				rln BBC
Gerhard	Collages, for orchestra and tape	C+	1960	19'	(1)2				rln BBC
Gerhard	The Overcoat (chamber ensemble and tape)	R	1961	15'	1				
Gerhard	The Cherry Orchard (chamber ensemble and tape)	Th	1961	40'?	1				
Gerhard	Caligula (chamber ensemble and tape)	R	1961	15'	1				
Gerhard	Caligula (based on the above)	C	1961	6'	1				
Gerhard	Macbeth (chamber ensemble and tape)	Th	1962	40'?	1				
Gerhard	Sculpture I	C	1963	4'18"	1				Scu
Gerhard	Audiomobile 2 DNA (originally for film "DNA in Reflection", 1963)	C / F	1963	8'57"	(1)2				
Gerhard	Excerpts from "DNA in Reflection"	D	1963	5'12"	1	SLR			
Gerhard	The Anger of Achilles (orchestra and tape)	R	1963	110'	1				rln BBC Prix Italia 1965
Gerhard	Macbeth (new version)	TV	1964	3'	1				
Gerhard	Sculpture II-V (works in progress)	C	1966-67						Scu

CHAPELTHORPE / WAKEFIELD (Roy Cooper)

PP (1963) 1965

Cooper	untitled (short dramatic scenario)	Th	1964	7'	1				
Cooper + study group	untitled	C	1965	4'	1				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
						Disc	Tape	Others	

Cooper + study group

A Night at the Opera - 'Son et Lumière' scenario for 4 sound tracks, lighting and geometric objects

Sn

1966-67

15'

4x1

DISS (Tristram Cary)

PP 1963 moved from London

Cary	Doctor Who (Serial 'B': 7 episodes)	TV	1963	25'	1				
Cary	Warm Comfort	F	1963	10'	1				
Cary	Doctor Who (Serial 'D': 7 episodes)	TV	1964	10'	1				
Cary	Daylight Robbery	F	1964	20'	1				
Cary	I. Vor Pittfalls	F	1964	45'	1				
Cary	The Killer	R	1964	10'	1				
Cary	The Rhyme of the Flying Bomb, for two speakers, 5 instruments and tape	C+ / R	1964	28'	1				
Cary	La Contessa	Th	1965	15'	1				
Cary	Illnesses and Ghosts at the West Settlement	R	1965	10'	1				
Cary	Doctor Who (Serial 'V': 12 episodes)	TV	1965	55'	1				
Cary	Visible Manifestations	F	1966	4'	1				
Cary	The Passenger	TV	1966	5'	1				
Cary	Opus	F	1966	7'	1				
Cary	The Sirens	R	1966	7'	1				
Cary	The Search	F	1966	3'	1				
Cary	Doctor Who (Serial 'EE': 7 episodes)	TV	1966	15'	1				
Cary	In Search of Opportunity	F	1966	5'	1				
Cary	Escalator Music, EXPO 67, for 6 oscillators (levels controlled by the passing crowds)	Sn	1966	ind	5 ch				
Cary	January Piece	B - S+	1967	3'30"	1				
Cary	16 short films, EXPO 67	F	1966-67	25'	1				
Cary	3-screen film, EXPO 67	F	1967	5'30"	3				
Cary	Hall Music, British Pavilion EXPO 67	Sn	1967	4'05"	2				
Cary	The Paradise Makers (serial in 6 episodes)	TV	1967	19'	1				
Cary	A la Mesure de l'Homme (Shaped for Living)	F	1967	8'	1				

FAIRSEAT / WROTHAM Oramics Studio

PP 1959

also Oramics graphic sound studies (experimental studies 1965-66) for new studio project (see appendix "Syn"), and TV commercials

Oram	Birthright	F	1959	25'	1				
Oram	The Two-Stroke Engine	F	1959	23'	1				

156 UK		Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
Compositeur Composer	Titre de l'œuvre Title of the work					Disque Disc	Bande Tape	Autres Others	
Oram	High Speed Flight III	F	1959	15'	1				
Oram	Dr. Faustus	Th	1959	60'	1				
Oram	Four Aspects	C	1960	6'	1				
Oram	Man of Rope	F	1960	15'	1				
Walsworth	Passacaglia	C	1960	5'	1				
Oram	Billy Bunter (TV)	In	1960	1'	1				
Oram	Julius Caesar	Th	1960	20'	1				
Oram	The Innocents	F	1961	99'	1				
Davies H + Gellhorn	Essay	St	1962	3'34"	1				
Oram	Rockets in Ursa Major	Th	1962	60'	1				
Oram	Electronic Sound Patterns	D	1962	10'15"	1	HMV			
Oram	Signs and Portents	F	1962	8'	1				
Oram	Judith	Th	1962	10'	1				
Oram	Hell Ride	D	1962	3'30"	1				Pop
Oram	Cairo Twist	D	1962	3'30"	1				Pop
Oram	Economics	F	1963	5'	1				
Oram	Hospital Film	F	1963	20'	1				
Oram	Missile Away	F	1963	10'	1				
Oram	Hamlet	Th	1963	30'	1				
Davies H	The Scarecrow	Th	1963	7'49"	1				in Edinburgh
Oram	Snow	F	1963	8'	1				
Oram	Cooking a Million	F	1963	15'	1				
Oram	Trinidad and Tabago	F	1964	19'	1				
Oram	Just for You	F	1964	5' (100')	1				
Oram	Purple Dust	Th	1964	45'	1				
Oram	Food Preservation	F	1964	16'	1				
Oram	Episode Metallic, with mobile sculpture	Sn	1965	5'	2				Scu
Oram	Wasey Show Film	F	1965	2'	1				
Oram	Pulse Persephone	Sn	1965	5'	1				
Oram	Intertel	TV	1966	1'	1				
Oram	Rail	F	1966	20'	1				

## LEIGH-ON-SEA (John Baker)

ip

also other short compositions (D, etc.)

Baker J	Electro-twist	D	1965	1'25"	1	SLR	Pop
Baker J	Electro-suspense	D	1965	1'25"	1	SLR	Pop
Baker J	Electro-rhythm	D	1965	1'25"	1	SLR	Pop
Baker J	Electro-slow	D	1965	1'25"	1	SLR	Pop

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
LINTHORPE / MIDDLESBOROUGH Department of Graphic Design, Middlesborough College of Art									
PO workshop in process of being set up, spring 1967									
LONDON (Daavid Allen)									
PP 1964									
Allen also lead guitarist with rock'n'roll group "The Soft Machine"									
Allen	What do you want?	C	1964	12'	1				
Allen	She loves me not (based on "She loves me" by the Beatles)	C	1964	3'	1				Pop
Allen	You don't remember?	C	1964	11'	1				
Allen	The Pacific Rim	F	1964	10'	1				
Allen	The Twittering Machine	C	1965	3'	1				
Allen	Proem poem	C	1965	4'	1				Poe
Allen	The Mechanical Schoolmaster	C	1965	10'	1				
Allen	You Perfect Ward	C	1965	8'	1				Poe
Allen	The Switch Doctor	R	1966	30'	1				Poe
Allen	Come	C	1967	4'	1				
Allen	Soft Machine live backing track No.1	C+	1967	10'	1				Pop
Allen	Soft Machine introductory tape No.1	C+	1967	10'	1				Pop
Allen	Soft Machine introductory tape No.2	C+	1967	6'	1				Pop

## LONDON (The Beatles + Parlophone Records)

ip (+ io)

The Beatles = George Harrison, John Lennon, Paul McCartney, Ringo Starr (pop group: compositions by Lennon + McCartney, tape parts by all the group with George Martin)

Beatles	I'm Only Sleeping	D	1966	2'55"	1	PrI	Pop
Beatles	Tomorrow Never Knows	D	1966	2'45"	1	PrI	Pop
Beatles	Strawberry Fields Forever	D	1966	3'58"	1	PrI	Pop
Beatles	Sgt. Pepper's Lonely Hearts Club Band (record in preparation)	D	1967			PrI	Pop

## LONDON (David Bedford)

ip

Bedford	Piece II	C	1963	8'	2				withdrawn
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## LONDON John Boyden (Recordings) Ltd.

io									
Salzedo	The Travellers, for orchestra and tape	B	1963	30'	1				
Salzedo	Agrionia, for six instruments and tape	B	1964	35'	2				
Salzedo	Distances, for nine instruments and tape	C+	1967	12'	2		Lap		

## LONDON (Patricia Bull + Richard Bunt + Ranulph Glanville)

ip									
Bull + Bunt + Glanville	music for exhibition	Sn	1966	7'	2				
Bull + Bunt + Glanville	music for exhibition	Sn	1966	23'	2				
Glanville	Nana Meyeah Teay	C	1966	3'31"	2				

## LONDON (William Burroughs)

ip									
also various miscellaneous tapes "of limited life"									
Burroughs	Towers Open Fire	Ff	1961-62	11'	1				
Burroughs	Call Me Burroughs (readings from "Naked Lunch", "The Soft Machine", "Nova Express")	C+	1964-65	40'	1	EnB			
Burroughs	St. Valentine's Day	C	1965	35'	1				

## LONDON (Tristram Cary)

PP (1947) 1958-63	moved to Diss								
Cary	(experimental studies)	St	1947-55						Pre
Cary	The Japanese Fisherman	R	1955	15'	1				Pre
Cary	The Little Island	F	1958	28'	1				
Cary + Searle	The Diary of a Madman (Searle opera)	O	1958	8'	1			Sch	
Cary	East of the Sun and West of the Moon	R	1959	15'	1				
Cary	The Children of Lir	R	1959	30'	1				
Cary	Shell - Dream Sound	F	1959	1'30"	1				
Cary	Macbeth (revised versions for theatre 1960 and 1961)	R	1959	20'	1				
Cary	The End of Fear	R	1960	15'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Cary	The Infernal Machine	R	1960	20'	1				
Cary	Solfeggio	St	1960	3'	1				
Cary	King Henry IV Part I	Th	1961	15'	1				
Cary	The Wonder of Wool	F	1961	6'	1				
Cary	Power Train	F	1962	6'	1				
Cary	Science and Music	TV	1962	30'	1				
Cary	The Silent Playground	F	1963	15'	1				
Cary	The Ha-Ha	R	1963	20'	1				

## LONDON (Cryll Clouts)

ip									
Clouts	Ribbon 1: New	C / B	1966-67	11'30"	1				

## LONDON (Bob Cobbing + Anna Lockwood)

ip									
Cobbing + Lockwood	Are your children safe in the sea?	C	1966	0'47"	1			Poe	
Cobbing + Lockwood	Ata Matuma Mamuta (happening)	MT	1966	12'45"	1			Poe	
Cobbing	Warm	C	1966	1'11"	2			Poe	
Cobbing + Lockwood	Kurriturriri	C	1966	2'45"	2			Poe	
Cobbing + Lockwood	Piece (work in progress)	C	1966-67	(30')	2			Poe	

## LONDON (Hugh Davies)

PP studio to be in operation late 1967

## LONDON (Brian Dennis)

ip									
all works except "Study" and "Bongo": tape part preparable from the score, version by composer									
Dennis	Study for Tape with Piano	C	1962	4'	2				
Dennis	Phanopoeia, for vibraphone, percussion and tape	C+	1964 rev 1965	11'	2				
Dennis	Melopoeia, for speaker, clarinet, piano, tuba and tape	C+	1965	12'	2				
Dennis	Music for percussion and tape (12 players - for school children)	C+	1965	11'30"	2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Dennis	Bongo, for percussion and tape (any number of players - for school children)	C+	1966	5'	2				
Dennis	Expansion of a Module, for (optional) chime bars and tape	C+	1966-67	2'-20'	1-5x1				

## LONDON (Michael Dress)

ip									
Dress	Exit the King	Th	1963	10'	1				
Dress	Electra	Th	1964	13'	1				
Dress	Iphigenia in Tauris	Th	1964	25'	2				
Dress	The Trojan Women	Th	1964	9'	1				
Dress	music for sculpture by Yolanda Sonnabend	Sn	1967	34'	4x2				

## LONDON Experimental Workshop, British Broadcasting Corporation (BBC)

io									
Searle	Night Thoughts	R	1955	15' (50')	1				rev BBC Stereoph.

## LONDON (Maddalena Fagandini)

ip									
Fagandini + Grainer	The Caretaker	F	1963	60'	1				

## LONDON (Ron Geesin)

PP 1965									
Geesin	Doctored excerpt from "Ingoldsby Legends"	C	1965	6'49"	1				
Geesin	Short note from "Minister's Speech" (from above)	C	1965	0'20"	1				
Geesin	Invention, for 3 jugs, voice & cardboard tube	C	1966	1'42"	1				
Geesin	Phensic (cinema commercial)	In	1966	0'30"	1				
Geesin	Trebor Glitter Mints (TV)	In	1966	0'30"	1				
Geesin	Alone	F	1966	17"	1				
Geesin	Portbailer	F	1966	10"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Geesin	Short note for backward banjo & forward piano	St	1966	0'16"	1				
Geesin	As above with forward banjo added	St	1966	0'16"	1				
Geesin	Jaeger Shops (cinema commercial)	In	1966	0'15"	1				
Geesin	Nescafé Gold No. 1 (TV)	In	1966	0'30"	1				
Geesin	Invention for string banjo & adolescents	C	1966	2'17"	1				
Geesin	"The problem with today's young people"	C	1966	0'38"	1				
Geesin	Freedom for 4 voices & intentional piano	C	1966	3'06"	1				
Geesin	Freedom for 4 harmonium fingers	C	1966	3'01"	1				
Geesin	Life and Process	C	1966	14'29"	1				
Geesin	Nescafé Gold No. 2 (TV)	In	1966	0'30"	1				
Geesin	Chinese Checkers	F	1966	13'	1				
Geesin	Fram an electric train	C	1966	1'45"	1				
Geesin	When sands of Skegness	C	1966	3'07"	1				
Geesin	Luv-Me Productions	F	1966	2'	1				
Geesin	Anticipation of a disastrous event	C	1966	17'00"	1				
Geesin	Traditional statement	C	1966	2'06"	1				
Geesin	Juewel Broad (TV)	In	1966	0'30"	1				
Geesin	The eye that nearly saw	C	1966	5'04"	1				
Geesin	Slight social comment	C	1966	3'38"	1				

## LONDON (Steven Grant)

ip									
Blake	Decomposition Mark I	Th	1959	10'	1				

## LONDON F. C. Judd (Sound Recording) Ltd.

ip									
also sound effects and background music for F, TV, and D (Castle records)									
Judd	The Butterfly	C	1960?	?	1				
Judd	The Power of Music	D	1961?	9'40"	1			Tel	
Judd	Voix angélique	C	1961?	7'15"	1				

## LONDON (Raymond Leppard)

ip (?)									
Leppard	The Tempest	Th	1963	?	1?				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## LONDON (Desmond Leslie)

PP 1957 (?) moved to Glaslough, Eire, 1966 (?) - not known if studio still exists

no information received

many short Sn pieces before 1961, not intended for any specific purpose; only more substantial given here under "D" (all available on hire from Joseph Weinberger, London, on records and/or tapes, non-commercially)

Leslie	The Day the Sky Fell In	F	1957?	10'?	1	Les			
Leslie	Death of Satan	C	1957?	3'06"	1	Les			
Leslie	Music of the Voids of Outer Space	D	1957?	10'?	1	Les			
Leslie	Sacrifice 3,000 B.C.	D	1957?	10'?	1	Les			
Leslie	The Primeval Forest	D	?	2'36"	1				
Leslie	Symphony of the Machines	D	?	?	1				
Leslie	Arms Race	D	?	2'10"	1				
Leslie	The Great Steam Hammer	D	?	?	1				
Leslie	Modern Automation	D	?	?	1				
Leslie	Destructures 2	D	?	2'10"	1				
Leslie	Oil Refinery	D	?	?	1				
Leslie	Study in Metals	D	?	?	1				
Leslie	Into Space	D	?	?	1				
Leslie	Inside the Space Ship	D	?	2'28"	1				
Leslie	Lost Souls	D	?	?	1				
Leslie	Inferno	D	?	?	1				
Leslie	Magic Fountain	D	?	?	1				
Leslie	Hamlet	D	1961	31'	1	LIS			
Leslie	The Tempest	D	1961?	?	1	LIS			
Leslie	A Midsummer Night's Dream	D	1962?	?	1	LIS			
Leslie	Macbeth	D	1962?	?	1	LIS			
Leslie	Antony and Cleopatra	D	1962?	?	1	LIS			
Leslie	(music for seven other Shakespeare plays on record)	D	1962?	?	1	LIS			
Leslie	Jungle of the Cities	Th	1962	?	1				
Berk	Kali Yuga	C	1962	7'15"	2				
Leslie	The Two Battles (Morgenstern poem)	B	1963?	3'?	1?				
Leslie	The Fence (Morgenstern poem)	B	1963?	3'?	1?				
Leslie	The Drowned Girl (Brecht poem)	B	1963?	1'30"	1?				

## LONDON (John Herbert McDowell)

ip									
McDowell	Escapement	B	1965	5'	1				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## LONDON (Jacob Meyerowitz)

PP (1961) 1966

Meyerowitz	Synthesis 1	St	1961	1'10"	1				
Meyerowitz	Synthesis 2	St	1965	0'40"	1				
Meyerowitz	Synthesis 3	C	1966	1'00"	1				
Meyerowitz	Synthesis 4	C	1966	2'30"	1				
Meyerowitz	Synthesis 5	C	1967	2'38"	2				
Meyerowitz	Synthesis 6	C	1967	1'20"	2				
Meyerowitz	Synthesis 7	C	1967	1'50"	2				
Meyerowitz	Synthesis 8	C	1967	2'40"	2				

## LONDON Radiophonic Workshop, British Broadcasting Corporation (BBC)

PO (1956) 1958

selection from the studio's production, which consists of over 1000 items

several works popular in style (Family Car, Choice, The Caves of Steel, Suivez la Piste)

principal composing members of studio staff (all of whom have also composed electronic music outside of the studio):

Daphne Oram (1958-59), Desmond Briscoe (1958-), Maddalena Fagandini (1959-63), Della Derbyshire (1962-), Brian Hodgson (1962-), John Baker (1963-)

Briscoe	All that fall	R	1956-57	69'10"	1				
Oram	Amphitryon 38	TV	1957	75'	1				
Briscoe	The Disagreeable Oyster	R	1957	44'45"	1				
Briscoe + Oram	Private Dreams and Public Nightmares	R	1957	20'	1				
Almura	Opium	R	1957	29'12"	1				rIn Paris MdL
Studio	The Ocean	R	1958	90'	1				
Studio	Under the Loafah Tree	R	1958	45'	1				
Almura	The Creation of the Animals	R	1958	19'50"	1				rIn Paris MdL
Studio	Embers	R	1959	60'	1				Prix Italia 1959
Gerhard	Asylum Diary	R	1959	75'	1				rIn Gerhard
Almura	The Ox and the Ass	R	1959	45'	1				rIn Paris MdL
Gerhard	Lament on the Death of a Bull-fighter	R	1959	12'58"	1				rIn Gerhard
Studio	Free Fall	R	1959	90'	1				
Studio	The Insect Play	TV	1960	90'	1				
Studio	Permutated Poems (poetry of Brian Gysin), including:	R	1960	30'	1				Poe
	Pistol Poem	C	1960	3'30"	1	OU			Poe
	I am that I am	C	1960	4'30"	1	OU			Poe
Gerhard	Collages, for orchestra and tape	C+	1960	19'	(1)2				rIn Gerhard
Studio	Time Bear (with Ray Cathode = George Martin)	D	1961	2'10"	1	Pri			Pop
Studio	Waltz in Orbit (with Ray Cathode = George Martin)	D	1961	1'50"	1	Pri			Pop
Studio	Adventure Playground	TV	1962	15'	1				
Studio	Orpheus	R	1962	90'	1				
Wilkinson	Anathema, for reciter and tape	C+	1962	16'	1				
Wilkinson	Christmas Bells and Carols	R	1962	9'	2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Studio	Death of a Jelly Baby	R	1963	90"	1				
Smalley	A Round of Silence	R	1963	45"	1				
Studio	The Island (for jazz opera by Bill Russo)	O - R	1963	45"	2			Jaz	
Studio	Giants of Steam (orchestral music by Ron Grainer)	TV	1963	40"	1	Dec			
Studio	Family Car	TV	1963	1"	1				
Studio	Doctor Who (realization of score by Ron Grainer, TV)	In	1963	2'18"	1	Dec		Pop	
Gerhard	The Anger of Achilles (orchestra and tape)	R	1963	110"	1				in Gerhard Prix Italia 1965
Studio	The Dreams (Invention for radio by Barry Bermange)	R	1963-64	45"	1				
Studio	The Photo of the Colonel (for opera by Humphrey Searle)	O / R	1964 (1963-64)	10" (70")	1		Sch		
Studio	The Dark Ages	R	1964	125"	1				
Studio	Choice (TV)	In	1964	0'30"	1				
Studio	Amor Dei (Invention for radio by Barry Bermange)	R	1964	45"	1				
Studio	The Caves of Steel	TV	1964	75"	1				
Studio	Secret of the Chasm	TV	1964	30"	1				
Studio	The Building of the Bomb	TV	1964	75"	1				
Studio	The After-Life (Invention for radio by Barry Bermange)	R	1965	45"	1				
Studio	Chronik der Tag (radio)	In	1965	0'16"	1				
Studio	Famous Gossips (TV)	In	1965	0'25"	1				
Studio	The Evenings of Certain Lives (Invention for radio by Barry Bermange)	R	1965	45"	1				
Studio	Suivez la Piste (TV)	In	1965	0'30"	1				in Stagesound
Studio	Sono-Montage (background for poetry recital - 4 poets - with treated pre-recorded voices)	R	1965	30"	1				
Studio	The Pagoda Fugue (orchestral music by Peter Maxwell Davies)	R	1966	60"	1				
Studio	An ABC in Sound (poetry of Bob Cobbing)	R	1966	20"	1			Poe	
Newsom	The Man Who Collected Sounds	R	1966	80"	1				
Studio	Shadow in the Clouds	TV	1966	60"	1				
Studio	Ape and Essence	TV	1966	75"	1				
Studio	Poetry of Ernst Jandl, "Laut und Luise"	R	1966	30"	1			Poe	

## LONDON Stagesound

io									
Studio	Sono-Montage (background for poetry recital - 4 poets - with kinetic art)	Sn	1965	30"	1				rev BBC

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## LONDON Stereophonic Studio, British Broadcasting Corporation (BBC)

io

Searle	Night Thoughts (revised stereo version)	R	1966	15" (50")	2				in BBC Exper.
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## LONDON The Studio (Ernest Berk)

PP (1955) 1957

8 productions for the Modern Ballet Group (Ernest Berk, director)

Berk	Where do we go from here?	C	1957	4'14"	1				
Berk	Slide Tape No. 1	C	1958	41'00"	1				
Berk	Somnambulist (from the above)	C	1958	6'40"	1				
Berk	Chord Composition I	C	1959	1'30"	1				
Berk	Chord Composition II	C	1959	3'30"	1				
Berk	Chord Composition III	C	1959	4'00"	1				
Berk	Chord Composition IV	C	1959	1'50"	1				
Berk	Chord Composition V	C	1959	3'00"	1				
Berk	The Spider	Bb	1959	6'30"	1				
Berk	Disintegration	C	1959	8'30"	1				
Berk	Kaligraph	C	1959	3'00"	1				
Berk	Boo-f-Beat-Breakage	C	1959	2'30"	1				
Berk	Cataclysm	C	1959	5'07"	1				
Berk	Symphony	C	1959-60	35'00"	1				
Berk	Futile Span	Bb	1960	3'45"	1				
Berk	The Emperor and the Nightingale (pre-recorded narration and tape)	B	1961 rev 1966	45'00"	1			Cont ***	
Berk	Scrapology	C	1961	3'30"	1				
Berk	Anecdote	C	1960-61	8'12"	1				
Berk	Wings over the Valley of Death	C	1960-61	5'30"	1				
Berk	Egoplasm	Bb	1961	10'45"	1				
Berk	Nile Music (4 movements)	D	1961	5'24"	1			Con	
Berk	Jacob's Ladder	C	1961	3'15"	2				
Berk	Lower Grass	C	1962	3'45"	1				
Berk	Pride and Fall	B	1962	20'00"	1				
Berk	Night and Day, for recorder (music by John Beckett) and tape recorder	Bb	1962	11'00"	1				
Berk	Sprung Morning (pre-recorded narration and tape)	C	1962	2'30"	1				
Berk	Gemini (for film "Ernest Berk", 1966)	Bb	1962	8'00"	1				
Berk	Undertow	B	1962-63	5'00"	1				
Berk	Daguerreotypes	Th	1963	30'00"	2				
Berk	The Greedy Brother (pre-recorded narration and tape)	C	1963	25'00"	1				
Berk	Triad	Bb	1963	3'47"	1			Con	



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Briscoe	Chemistry of Fire	F	1966	6'	1				
Briscoe	Approaching Automation	F	1966	20'	1				
Briscoe	Venus Theme (for opera by Philip Cannon)	O	1966	4'	1				
Briscoe	Time-Base Poem	B	1966	3'	1				
Briscoe	Time Shift - 2066	Sn	1966	28'	1				

## WEST KIRBY / WIRRAL (Donald Henshilwood)

ip

Henshilwood	Sonata 1	C	1963	5'55"	2				
Henshilwood	Oedipus Rex	Th	1963	5'00"	1				
Henshilwood	Sonata 2	C	1964	8'00"	2				
Henshilwood	Sonata 3	C	1964-65	7'45"	2				
Henshilwood	Sonata 4	C	1965	14'40"	2				
Henshilwood	Sonata 5	C	1966	4'50"	2				

## SCOTLAND

## EDINBURGH Oxford Theatre Group (OTG)

ip

Davies H	The Scarecrow	Th	1963	7'49"	1				mat Oramics
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## UNITED STATES OF AMERICA (USA)

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
CALIFORNIA (Calif.)									
BERKELEY Buchla Associates (formerly part of San Francisco Tape Music Center)									
PP 1966									
also improvisations performed at festivals and happenings, 1966 (Buchla system)									
McDermid + Sender	Improvisations for Dance (Buchla modular electronic music system, improvisation)	B	1966	25'	4 ch				
Buchla	Electric Laugh (Buchla system)	C*	1966	9'	5 ch				
McDermid	Red (Buchla system)	C*	1966	7'	5 ch				

## BERKELEY (David Talcott)

ip (?)

untraced

Talcott	Loop No. 3	C	1957	3'56"	1	Fol	MEA		
Talcott	Trilogy in Two Channels (original version "Trilogy", 1957, 1 track)	C	1958	5'17"	(1)2	Fol	MEA		
Talcott	Tribulation 1958	C	1958	7'20"	2?				

## BERKELEY (La Monte Young)

ip moved to NYC

Young	2 sounds (realization by Terry Riley and La Monte Young, also as Merce Cunningham ballet "Winterbranch" since 1964)	C	1960	13'-23'	2x1				
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## DAVIS Davis Electronic Music Studio, University of California at Davis

PO (1965) 1966

also realizations (Austin) of "Spazio a 5" and "Die Schachtel" by Evangelisti (1966), scores published by "Pet" and "Tan"

Austin	Changes: Open Style for trombone and tape	C+	1965	10'	2		CPE		
Krumm	commercial background musical devices for Volkswagen Advertisements	In	1966	(1'06")	4				rln Tex Krumm + Miller
Austin	The Maze: a Theater Piece in Open Style for three percussionists, dancer, tapes, machines and projections	C+	1966	32'	3x2		CPE+ Src		
Mizelle	Straight Ahead, for five instruments and tape	C+	1966	10'	2		CPE		
Lunetta	Zupfgeige Rinne	C	1966	10'	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Krumm	Base for "Star Chamber" (work in progress)	C	1966-67	38'45"	4				rln Tex Krumm

## HOLLYWOOD Guild Publications of California

ip

László	This World - Tomorrow, a musical panorama for narrator, male choir, orchestra and electronic music (original title "The World of Century Twentyfirst")	C	1962	23'07"	1	Gld	Gld		
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## HOLLYWOOD (John Whitney)

ip

use of pendulum technique (see appendix "Pre")

Whitney Jn	The Pedestrian	Th	1965	11'30"	1				
Whitney Jn	The Veldt	Th	1965	6'30"	1				
Whitney Jn	To the Chicago Abyss	Th	1965	5'00"	1				

## LA JOLLA (Department of Biology), University of California at San Diego

io

no details received: work with computer, see appendix "Syn"

Chalmers	computer studies (since 1966?)	St							Syn
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## LA JOLLA Department of Music, University of California at San Diego

PO 1966 (Erickson)

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## LONG BEACH Piccolo Studio di Claudio San Yon Pan

PP (1965) 1966

San Yon Pan	Study No. 1	St	1965	2'	1				
San Yon Pan	Study No. 2	St	1965	3'30"	1				
San Yon Pan	Study No. 3	St	1965	3'	1				
San Yon Pan	Composition No. 1	B	1965	3'30"	1				
San Yon Pan	Composition No. 2	St	1965	2'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
San Yon Pan	Omaggio a Remi Gassmann	C	1965	3'	2				
San Yon Pan	Rolling Stones Collage	C	1966	2'30"	2				Pop
San Yon Pan	Soundtrack for a homemade film	FF	1966	6'	2				
San Yon Pan	Soundtrack No. 2	FF	1966	5'	2				
San Yon Pan	Montages No. 1 and No. 2 (for an unrealized happening)	MT	1966	10'	2				
San Yon Pan	Montage No. 3	B / TV	1966	3'	2				
San Yon Pan	Le Travail (with projections)	B	1966	3'30"	2				
San Yon Pan	Origin-Kabuki	F	1966	3'	2				
San Yon Pan	Composition No. 4 (for happening)	MT	1966	12'30"	2				
San Yon Pan	Composition No. 5 (for happening)	MT	1966	6'	2				
San Yon Pan	Composition No. 5 (for happening: work in progress)	MT	1966-67	(45')	2x4				

## LOS ANGELES Louis and Bebe Barron Studio

PP 1962 moved from NYC

all works by "Barron" collaboration of Louis and Bebe Barron

Barron	The Chinese Wall	Th	1962	7'	4x2				
Barron	Ford Fairlane Commercial (TV)	In	1963	1'	(2x1)1				
Barron	Music & the Senses	C	1965	11'	4x2				
Barron	Spaceboy (Rock)	D	1967	3'	4x2			***	Pop

## LOS ANGELES Electronic Music Enterprises

PP (1940) 1959

see also appendix "Pre"

works listed as "D": designated by composer for "home living-room" use

Darreg	miscellaneous untitled studies	St	1959-66	90'	2				
Darreg	Fantasy for Amplifying Clavichord	D	1959	20'	2				
Darreg	Robot's Serenade	D	1959	5'	2				
Darreg	Trio	D	1960	2'	2				
Darreg	Trio for Electronic Oboe, Cello and Thereminvox	D	1960	3'	2				
Darreg	Automation March	Th	1961	5'	2				
Darreg	Flying Saucers	Sn	1962	2'	2				
Darreg	Prelude to an Afternoon with the Dentist	F	1963	10'	2				
Darreg	In Limbo (for "Don Juan in Hell")	Th	1963	60'	2				
Darreg	Fantastic Reverberations	Th	1963	5'	2				
Darreg	Compound Counterpoint	C	1965	5'-15'	2				
Darreg	Lullaby for a Baby Computer	D	1965	5'	2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Darreg	Excursion into the Enharmonic (Suite)	D	1966	120'	2				
Darreg	The Endopsychic Quartet	C	1966	15'	2				
Darreg	The 3 1/2 Little Green Women in the Flying Saucer (work in progress)	D	1967						

LOS ANGELES Elektron = M<sub>uzi</sub> C<sup>5</sup>

PP (1951) 1960

most music popular in style

all film music short (0'10" - 5'), in collaboration with Hollywood film composers; many of the film scores on records

also electronic music and effects for records of popular music, including The Ventures (Dalton records), and live improv-

isation performances since 1963 with Don Ellis, the Hindustani Jazz Sextet, Emil Richards, Michael Craden, the

Aesthetic Harmony Assemblage (A.H.A.), the Instant Theatre (combinations of conventional and electronic instru-

ments)

Beaver	The Magnetic Monster	F	1953		1				
Beaver	Valley of the Dragons	F	1958		1				
Beaver	Atomic Submarine (music by Alexander Löszl6)	F	1960		1				
Beaver	Pressure Point	F	1961		1				
Beaver	The Satan Bug	F	1962		1				
Beaver	The Munsters	TV	1963		1				
Beaver	Bewitched	TV	1964		1				
Beaver	My Favorite Martian	TV	1964		1				
Beaver + Richards	At the Computertron, for Baritone Electric Vibraphone, Augmented Salvo, echo and reverbification devices, equalizers and modulators	C*	1964	8'46"	2 ch				
Beaver	Around the World Under the Sea	F	1965		1				
Beaver	In Harm's Way	F	1965		1				
Beaver	Harper	F	1965		1				
Beaver	Our Man Flint	F	1965		1				
Beaver	The Slender Thread	F	1965		1				
Beaver	Doctor Zhivago (music by Maurice Jarre)	F	1965		1				
Beaver	Mr. Terrific	TV	1966		1				
Beaver	Wild, Wild West	TV	1966		1				
Beaver	The World of Cousteau	F	1966		1				
Beaver	Walk, Don't Run	F	1966		1				
Beaver	Hawaii	F	1966		1				
Beaver	Where It's At	F	1966		1				
Beaver	Not with My Wife You Don't	F	1966		1				
Beaver	The Professionals (music by Maurice Jarre)	F	1966		1				
Beaver	An American Dream	F	1966		1				
Beaver	A Time of Flight	F	1966		1				
Beaver	Time Tunnel	TV	1966		1				
Beaver	Hombre	F	1966		1				
Beaver	The Hidden World	F	1966		1				
Beaver	The Rapist (music improvised by the Aesthetic Harmony Assemblage)	F	1966		1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Beaver	Enter Laughing	F	1966		1				
Beaver	Bob Hope Presents	TV	1966		1				
Beaver	Murderers' Row	F	1966		1				
Beaver + Preston	Sanatempore (3 movements), for Electric Harpsichord, Augmented Canary, echo and reverbification devices, equalizers and modulation	C*	1966	23'07"	2 ch				
Beaver	Grand Prix (music by Maurice Jarre)	F	1966		1				
Studio	Music and effects for the opening production number of "Grand Prix of 1967" show, Las Vegas (with orchestral music by Jim Harbert)	Sn	1966	7'	1				
Studio	2 groups of musical identification themes for 30 radio stations (Kooler Radio)	In	1966-67	(0'15"-0'45")	1				
Beaver	In Like Flint	F	1967		1				
Beaver	Stoked, the Surfer Generation (music by Emil Richards)	F	1967		1				
Beaver	Dr. Doalittle	F	1967		1				
Studio	Musical signatures for the Armed Forces Radio and Television Service	In	1967	(0'15")	1				
Beaver	The Zodiac (music composed by Mort Ganson)	D	1967	37'46"	2? ch			Ele	

LOS ANGELES Experimental Workshop (formerly: UCLA New Music Workshop)

ip

mixed media studio, group of artists including composers, a composer/engineer/computer designer, a sculptor/welder, a sculptor/engineer, a technician/photographer; also painters, filmmakers and a poet

Byrd	Water Music, for percussion and electronic tape	C*	1963	?	1?				studio uncertain
Byrd	Prism, for flute, vibraphone-marimbaphone, prepared piano and tape	C*	1963	6'	1				
Byrd	The Year of the Quiet Sun (audio-visual)	C	1964	9'	2				withdrawn
Byrd	Defense of the American Continent Against the Invasion of the Viet Cong (Anti-Agression Music Number 1), for chamber ensemble, jazz trio, two rock bands, piano, organ, singers, actors and tape recorders	C*	1965	?	2x2?			Pop Jaz	studio uncertain
Byrd	The Ultimate and Plenary Catalysts of the Holy Church together with the Communion of Saints and the Resurrection of the Blessed Martyrs (audio-visual)	C	1965	22'	2				
Zimmerman	Anti-dance I (radar-room: audio derived from radar patterns)	C*	1966?	ind ?	? ch				
Agnello	Scream	F	1966?	?	1				
Byrd + Moore	Untitled film scores	F	1967	?	1				
Byrd	Requiem and Selective Service (audio-visual)	C	1967	ind (loop, 0'15")	1				
Agnello	Music for Silent Movies	F	1967	?	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## LOS ANGELES Swickard Tape Recording Service

PP 1965

Swickard	Perfect Days	Th	1965	10'	1				
Swickard	Argument, music for oboe, clarinet and stereo tape	C+	1966	7'30"	2				
Swickard	Bagatelle No. 2	C	1966	7'	2				
Swickard	Watchers, Players and Lovers	B	1966-67	14'	2				

## LOS ANGELES University of California (UCLA)

io

computer music, see appendix "Syn"

Strang	Composition No. 4 (EXPERAND)	C	1965	4'00"	1	JME		Syn	
Strang	Composition No. 5	C	1966	1'46"	1			Syn	

## NORTHRIDGE Electronic Music Studio, San Fernando Valley State College

PO (1961) 1962

Kfenek	Ausgerechnet und verspielt	O - TV	1961	1' (80")	1	Bär			
de la Vega	Coordinates	C	1963	12'02"	2				withdrawn for rev
de la Vega	Vectores, para cinta monoaural (Vectors, for monoaural tape; from the above)	C	1963	4'04"	1				
Kfenek	San Fernando Sequence	C	1963	12'	1				
Grigsby	The Awakening...	C	1963	9'45"	1				
Kfenek	Der goldene Bock	O	1963	10' (150")	1	Bär			
Grigsby	Thus spake Ayamonn	C	1964	10'	1				
de la Vega	Interpolación, para clarinete solo, con o sin sonidos pre-grabados (Interpolation, for solo clarinet, with or without pre-recorded sounds)	C+	1965	6'	2				
Dianda	a-7, para violoncello solo y cintas magnéticas	C+	1966	14'35"	3x2				

## NORTHRIDGE (Beverly Grigsby)

PP (?) 1966

no information received

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## OAKLAND The Tape Music Center, Mills College

PO 1966 moved from San Francisco SFTMC

Oliveros	Hallo, for electronically modified piano, 2 tape delay systems, violin, voice, actor, light projections and dancers	C*	1966	20'	14 ch				
Oliveros	Accordion, solo for amplified accordion with tape delay system and eight channels	C*	1966	20'	8 ch				
Boone	A Cool Glow of Radiation, for solo flute and tape	C+	1966	5'	2				
Oliveros	Engineers Delight, for Piccolo and Seven Conductors (not Electronic), for amplification program sources, four turntables and modulation	C*	1966	7'	4 ch				
Felciano	Glossolalia - Ritual for electronic tape, percussion, dramatic tenor and organ	C+	1967	12'	1	FEL	WLP		
Erickson	Roddy	C	1967	6'30"	2				
Felciano	untitled work, for flute, clarinet, violin, cello, harp, percussion, piano and electronic tape	C+	1967	8'	1				
Oliveros	Circuitry, for five amplified percussion (scored by light circuitry: work in progress)	C*	1967						
Felciano	Alleluia from the Mass for Pentecost, for unison male chorus, organ and electronic tape	C+	1967	4'	1		WLS		
Felciano	Mass, for 15 instruments, mixed voices, organ and electronic tape (work in progress)	C+	1967				FEL		

## SAN FRANCISCO (?) (George Abend)

ip

Abend	Organic Triangle	C	1957	2'49"	1		MEA		
Abend	Untitled	C	1958?	?	1				

## SAN FRANCISCO (Pieter van Deusen)

ip

van Deusen	Flight	C / B	1958?	10'	1				
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## SAN FRANCISCO (?) (L. K. Dunham)

ip

Dunham	The Awakening	C	1958?	?	1				
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## SAN FRANCISCO Electronic Music Studio, San Francisco Conservatory of Music

PO 1966 partial continuation of San Francisco SFTMC (see also Oakland) (Jepson)

no works yet produced

## SAN FRANCISCO (?) (Robert Garfias)

ip

Garfias	Muskaku	C	1958?	?	1				
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## SAN FRANCISCO (Henry Jacobs)

PP 1953

no information received

1957-60 with Jordan Belson organized programs of tape music VORTEX in San Francisco Morrison Planetarium. Musical

Engineering Associates formed in 1959 (?), Electronic Creative Products in 1965 (work with videotape, etc.)

also sound collages for R programs (KPFA-FM, Berkeley), some of which on Folkways records

Jacobs	experiments in synthetic rhythm	St	1953-54						
Jacobs	Sonata for loudspeaker	St	1954?	1'43"	1	Fol			
Jacobs	Sonata for loudspeaker (different composition)	St	1954?	5'53"	1	Fol			
Jacobs	The Orange Seller	Th	1955	?	1				
Jacobs	Electronic Kabuki Mamba (based on above)	C	1955	4'40"	1	Fol	MEA		
Jacobs	Chan	C	1956	2'13"	1	Fol	MEA		
Jacobs	Lagos	C / F	1956	2'08"	1	Fol	MEA		
Jacobs	Rhythm Study No. 8	C	1957	2'37"	1	Fol	MEA		
Jacobs	Rhythmology	C	1958?	?	1?				
"Sputnick"	Rocking the Orbit	C	1958?	?	1				studio uncertain
Jacobs	Time	C	1959?	2'05"	1?				

## SAN FRANCISCO (Warner Jepson)

ip

Jepson	The Branch	B	1960	12"	1				
Jepson	The Hill	B	1963	12"	1				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## SAN FRANCISCO KSFR-AM (radio)

io

Knight	The "Prophets"	C	1964	30'	2				
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## SAN FRANCISCO (?) (Gordon Longfellow)

ip

Longfellow	Notes on the History of the World: parts 1-2	C	1959?	?	2?				
	part 3			4'10"	2?	Fol			
Longfellow	350-2 (Three Fifty Dash Two)	C	1959?	3'20"	2?	Fol			

## SAN FRANCISCO (Richard Maxfield)

PP 1966 moved from NYC

Maxfield	Bacchanale II	C	1966	11'	2				
Maxfield	Dream	C	1967	0'09"	1				

## SAN FRANCISCO (Steve Reich)

PP 1963-65 moved to NYC

Reich	The Plastic Haircut	F	1964	3'00"	1				
Reich	Music for piano and tape	C+	1964	4'-10'	2				
Reich	Livelihood	C	1964	3'10"	2				
Reich	Its Gonna Rain, or Meet Brother Walter in Union Square after listening to Terry Riley	C	1965	17'30"	2				

## SAN FRANCISCO (?) (Terry Riley)

ip moved to NYC

Riley	Concert for two pianists and five tape recorders (electronic version)	C+	1960	(4'15"?)	5x1?				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## SAN FRANCISCO San Francisco Tape Music Center (SFTMC)

PP (1959) 1960-66 moved to Oakland (see also SF Conservatory and Berkeley - Buchla)

tapes available from Tape Music Center at Mills College, Oakland, except works by Subotnick (MCA): no complete list of the SFTMC's production exists - this list assembled from many sources, particularly individual composers - so that not all the tapes are available through Mills College

Sender and Subotnick also music for R, TV, F

1962-64 about 25 collective improvisations in concerts: instruments (contact microphones), live electronic sounds, tape loops, visual projections, etc.

film and slide projections usually by Anthony Martin

Subotnick	Soundblocks: an Heroic Vision, for four instruments, tape and projections (Robert Levin)	C+	1959	32'	2				withdrawn
Subotnick	King Lear	Th	1960	40'	2x2				
Sender	Kronos	C	1961	12'	2				
Riley	Five-Legged Stool (original score)	MT	1961?	?	2?				withdrawn?
Oliveros	Time Perspectives	C	1961	20'	4				
Subotnick	Five-Legged Stool (new version)	MT	1961	75'	2				withdrawn
Riley	M-Mix	C	1961?	?	2?				
Sender	4 Sanskrit Hymns, for 4 soprano, 12 instruments and 3 tape recorders	C+	1961	17'	3x1				
Subotnick	Waiting for Godot	Th	1961	20'	2				
Riley	In C	C	1961?	?	2?				
Winsor	Sound Study I	C	1961	6'	2				
Subotnick	The Computer and the Mind of Man (series of 6 TV films)	TV	1961	6 x 10'	1				
Subotnick	Yod	C	1961	12'	2				withdrawn
Sender	Kore	C	1962	8'40"	2				
Subotnick	Galileo	Th	1962	30'	2x2				
Subotnick	The Balcony	Th	1962	20'	2				
Sender	Interstices	C	1963	10'35"	2				
Oliveros	Seven Passages for Dancer	B	1963	14'	2				
Subotnick	Mandolin, for viola, film and tape	MT	1963	15'	2			MCA	
Sender	Thrones, for amplified piano, tape and projections	C+	1963	18'	2				
Subotnick	The Tarot, Part II, for 10 instruments and tape	C+	1963	10'	1			MCA	
Maritiano	Three electronic dances	C	1963	5'	2				withdrawn?
Callahan	Y (film by Gerd Stern)	F	1963	12'	1				
Subotnick	Play! No. 1, for woodwind quintet, piano, tape and film	C+	1964	17'	2			MCA	
Sender	Desert Ambulance, for piano accordion, tape, film and projections	MT	1964	16'	2				
Subotnick	UCLA	C	1964	5'10"	2			MCA	in Brandeis
Subotnick	Play! No. 2, for orchestra and tape	C+	1964	9'	2			MCA	
Subotnick	Prelude No. 3, for piano and tape	C+	1964	7'	2				withdrawn in Brandeis
Subotnick	Serenade No. 3, for flute, clarinet, violin, piano and tape	C+	1964	11'	2			Bow	
Oliveros	Before the Music Ends	B	1965	13'	2				
Subotnick	Danton's Death	Th	1965	40'	2x2				
Subotnick	Suite from "Danton's Death"	C	1965	9'	2			MCA	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Oliveros	Pieces of Eight, for wind octet and tape	C+	1965	16'	2				
Rabe	ARG-N.Y. 3/5/65, 4-5 P.M.	C	1965	6'30"	2				
Oliveros	The Chronicles of Hell	Th	1965	90'	2				
Bark	(title unknown)	C	1965	?	2?				
Mellnds	(title unknown)	C	1965	?	2?				
Oliveros	Light Piece for David Tudor, for electronically modified piano, light, film and tape	C+	1965	35'	4 tr + 3 ch				
Rabe	Parades and Changes (original score)	MT	1965	15'-180'	4x2				
Subotnick	Play! No. 3, for tape, one player and film	C+	1965	2'	2			MCA	
Oliveros	George Washington Slept Here, for amplified violin, film, projections and tape	C+	1965	15'	2				
Subotnick	The Tarot, Part III, for soprano, tape and projections	C+	1965	14'	2			MCA	
Oliveros	The Covenant	B - F	1965	10'	1				
Rabe + Subotnick	Fresno Drone	C	1965	16'55"	2				
Sender	In the Garden, for projections and tape	C	1965	18'	2				
Oliveros	Rock Symphony	C	1965	12'	2				
Oliveros	A Theater Piece, for 15 actors, film, projections, players and tape	MT	1965	75'	4				
Shapiro	Antiphonies I, for piano and tape	C+	1965	6'	2				
Oliveros	Mnemonics II	C	1965	12'	2				
Erickson	Piece for Bells and Toy Pianos, for amplified toy pianos (one player) and tape (also as a theater piece recorded on videotape)	C+	1965	20'	2				
Oliveros	Mnemonics III	C	1965	20'	2				
Shapiro	Chamber Music 1965, for piano, cello, clarinet and tape	C+	1965	12'	2				
Oliveros	Mnemonics V	C	1965	12'	2				
Maran	realization of "Hexahedra" (Matsushita), for piano, 2 percussion and tapes	C+	1965?	180'?	2x2?				
Oliveros	Mnemonics VII (Winter Light), for mobile, actor and tape	C+	1965	10'	2				
Maginnis	Flight	C	1965	?	2				
Oliveros	Car O' Nine Tails, for theater group and tape	MT	1965	20'	2				
Martin A	The Room, for visual projections and tape	C	1965	15'	2				
Austin	Catharsis: Open Style for two improvisation ensembles, tape and conductor (tape alone for ballet version)	C+/B	1965	8'	4				
Jepson	Terraine	B	1966	9'	2				
Erickson	Ricercare a 5, for trombone and tape	C+	1966	14'	2x2/2				
Jepson	Twelve Day Raga	C	1966	19'	2				
Austin	Bass: a Theater Piece in Open Style for string bass, player, tape and film	C+	1966	10'30"	2				CPE
Jepson	Banger	C	1966	12'	2				
Oliveros	Apple Box (each player has an amplified apple box, a bow, mallets and very small sound producers):	C+	1966						
	Apple Box (solo)			ind	1 ch				
	Apple Box (duo)			ind	2 ch				
	Apple Box Orchestra with Bottle Chorus			ind	10 ch				
Jepson	Jay Journey	C	1966	11'	2				
Jepson	The Fly	C	1966	10'	2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
SAN JOSE San José State College							
PO studio planned for late 1967 (Coker)							
SAUSALITO (?) (William Loughborough)							
ip (?)							
Loughborough	For the Big Horn	C	1957	2'40"	1	Fol MEA	
Loughborough	Boom	C	1958?	?	2?		
STANFORD Stanford University							
ip (?)							
Byrd + Shirley	Piano Study	C	1964?	?	1?		
STUDIO CITY Audiographic Arts							
ip also at NYC							
Gassmann	signature tunes, commercials, background music	In	1963-				
(untraced) (Russ Garcia)							
ip (?)							
also other sound effects and background music							
Garcia	Fantastica	D	1958?	35'?	1	Lib Pop	
Garcia	The Time Machine	F	1961?	50'	1		
(untraced)							
(unknown)							
	Fantastic Voyage	F	1966	?	1		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
COLORADO (Colo.)							
BOULDER (David Burge)							
ip (?)							
no information received							
CONNECTICUT (Conn.)							
NEW HAVEN Electronic Music Studio, Yale University							
PO 1962							
Powell MI	Events, for tape and 3 pre-recorded readings of Hart Crane's "Legend"	C	1963	6'50"	2	CRI GSm	
Powell MI	Second Electronic Setting	C	1963	4'30"	2	CRI GSm	
Gaburo	Antiphone IIIa (Variations on a poem of Cavafy), for mixed chorus and tape	C+	1963	14'	2		rln Urbana
Gaburo	Antiphone III, for 16-part chorus and tape	C+	1964	15'	2		rln Urbana
Powell MI	Analogs I, II, III, IV	C	1965	14'	2	GSm	
DISTRICT OF COLUMBIA (D.C.)							
WASHINGTON Electronic Music Laboratory, The Catholic University of America							
PO (1963) 1965							
Meyers	Medea	Th	1963	30'	1		
Meyers	Saint Joan	Th	1963	30'	1		
Meyers	In Memoriam, for soprano and tape	C+	1965	6'	1		
Mestre	Variations on a useless theme	C	1965	5'	1		
Meyers	Overture to "Waiting for Godot"	Th	1965	2'	1		
Quan	Etude	C	1965	8'	1		
WASHINGTON Electronic Music Studio, The American University							
PO studio (under construction since 1966) to be ready end of 1967 (Ullman)							
WASHINGTON (Jon Hassell)							
ip							
Hassell	Ritual	B	1961	5'00"	2		
Hassell	Poem (with pre-recorded poem)	B	1962	3'00"	2		
WASHINGTON (Evelyn Lohoefer + Dean Records)							
ip (+ io)							
other works by Lohoefer before 1966 (tape and instruments), for B, etc.							
Lohoefer	Post Meridian	B	1964	17'	1		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Lahoefier	Protests (tape and instruments)	B	1966	?	2				
Lahoefier	Parsley all over the world (tape and instruments)	B	1966	?	2				
Lahoefier	Vintage Riffs I and II (tape and instruments)	B	1967	?	2				

WASHINGTON (R. L. Massey)

PP 1966 (?)

## FLORIDA (Fla.)

JACKSONVILLE (Helen Stanley: equipment at GAINESVILLE University of Florida, TALLAHASSEE Florida State University, JACKSONVILLE, a commercial recording studio)

io

Stanley	Lunar Encounter	Th	1962	?	1				
Stanley	Studies in Pitch Exploration	C	1963	?	1?				
Stanley	Study for Electronic Tape Performer	C	1966	?	1?				

MIAMI (John Pfeiffer)

ip

also experimental studies (Pfeiffer) for demonstration purposes

Pfeiffer	Office Routine, for solo dancer, chorus and tape	B	1963	5'15"	1				
Pfeiffer	Echoes and Images	B	1965	8'	1				
Pfeiffer	Wonderful World of Winter Sports	TV	1966	8' (60")	1				

PANAMA CITY Metatronic Music Studio

PP 1965 (?)

no information received (Warner)

## GEORGIA (Ga.)

ATHENS WRFC-AM (radio)

io

Knight	J.B.	Th	1962	20'	1				
Knight	Refractions, for clarinet and tape recorder	C+	1963	15'	1				
Knight	St. Joan	Th	1963	20'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

DECATUR Atlanta Electronic Music Center (AEMC)

PP 1965

Robinson	Formant Piece	C	1965	3'50"	2				
Robinson	Letter from Stu Hamilton	C	1966	1'10"	2				
Fairlie	(title unknown)	Th	1967	?	2?				

## HAWAII (Ha.)

HONOLULU University of Hawaii

io

Coraggio + Mai-Luen	Opus 3x4, a dance for Aeolian Harp, tape recorder and pedaphonic Dansomat (additional sounds activated by dancers' movements)	B	1967	?	1?				
Coraggio	Assimilation	C	1967	?	1?				

## ILLINOIS (Ill.)

ARGONNE Argonne National Laboratory

io (1964)

computer music, see appendix "Syn"

Roberts	various studies (Ehude, Soliloquy, Kaleidoscope, etc.)	St	1965-67	(max 1'00")	1				Syn
Roberts	Sonatina for CDC-3600	C	1965-66	4'52"	1				Syn
Roberts	LINK	F	1966	3' (5')	1				Syn
Roberts	Thank you, Mr. Computer Man (rock and roll vocal - one or more live singers - with optional computer-generated accompaniment)	D	1966-67	2'	1				Syn Poe

CARBONDALE Electronic Music Studio, Southern Illinois University

PO (1963) 1965

Bottje	Variations, for percussion (10 players) and tape	C+	1963-64	14'00"	1				mat Utrecht
Bottje	Dissent-Illusion	B - F	1963-65	11'00"	1				mat Utrecht
Bottje	Six Monochromes:	C	1965						
	Sighs			1'10"	1				
	For the Birds			1'20"	1				
	Lonesome Reflection			2'30"	1				
	Playful Drums			2'45"	2				



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	Hommage à Debussy			3'00"	1				
	And the Pulse Quickens			2'45"	2				
Chadwick	Musique Concrète No.1	C	1965	5'40"	2				
Bottje	Collage No.1	C	1966	3'00"	2				
Bottje	Black Jelly Beans	C	1966	3'15"	2				
Chadwick	Musique Concrète No.2 (Intersections)	C	1966	5'15"	2				
Bottje	Studies in Equal Temperament:	C	1966						
	Fantasia with 9 and 5			1'10"	2				
	Fantasia with 9 and 15			1'10"	2				
	2 Inventions in 31			2'25"	2				
	28 tone Chorale			1'05"	2				
	Sonatina in 19			2'35"	2				
	Jam Session (36 tone)			3'15"	2				
Chadwick	Variations on a Quarter Tone Theme	C	1966	10'20"	2				
Bottje	In the Hours of Darkness:	C	1966-67						
	Creatures of the Night			4'25"	2x2				
	Heavenly Bodies			5'05"	2x2				
	VooDoo			8'30"	2x2				

CHAMPAIGN (Kenneth Gaburo)

PP 1966 (?)

no information received

CHICAGO Chicago Musical College, Roosevelt University

PO studio to be ready late 1967

CHICAGO Universal Recording Corporation

io

Cunningham	Suite in the Form of a Mushroom	C	1958	5'	4				
Cunningham	Tic Tac Fugue	C	1958	2'40"	2	Dun			
Cunningham	Suite for "Midnight at Eight"	Th	1959	?	4				
Cunningham	Time Longs for Eternity	B	1962	?	2?				

CICERO (Edward M. Zajda)

PP 1962

Studies Nos. 4, 5, 6, 8, 9 withdrawn

Zajda	Study No.1	C	1963	5'	2				withdrawn
Zajda	Study No.2	C	1963	4'	2				withdrawn
Zajda	Study No.3	C	1964	5'	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Zajda	Memories of St. Anthony, for piano, clarinet and tape	C+	1964	6'	2				withdrawn
Zajda	Do Not Attempt To Defeat The Interlock	C	1964	6'	2				
Zajda	New Memories of St. Anthony, for piano, clarinet and tape	C+	1964	6'	2				
Zajda	Study No.7, for piano and tape	C+	1965	7'	2				
Zajda	...then I kissed her lips...	C	1965	5'	2				
Zajda	Study No.10	C	1966	10'	2				
Zajda	Study No.11, for bass clarinet, piano, tape and people	C+	1966	7'-10'	2				
Zajda	Desolation, for electronic piano and tape	C+	1966	10'-14'	2				

GLENVIEW Electrophonics, Inc.

PP 1966

also soundtracks for F, TV

Cunningham	The Promise	F	1967	?	1				
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PEORIA Bradley University

PO (1965) 1966

Howard	Three Electronic Pieces (Mutations, Montage, Two Part Invention)	C	1965	7'	1				
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URBANA (Charles Hamm)

iP moved from New Orleans

Hamm	Round (1964: several realizations using electronic devices, tapes, etc.)	C+	1964	ind (10')	ind				
Hamm	Mobile, for piano and tape	C+	1965-66	6'	1				

URBANA Experimental Music Studio, University of Illinois

PO 1959

work with computer (also instrumental music), see appendix "Syn"

Hiller	Blue is the Antecedent of It	Th	1959	20'11" (30')	1				
Haffmann + Shallenberg	Three Electronic Studies	C	1959	8'	1				



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Hiller	Cuthbert Bound	Th	1960	18'38" (30')	1				
Tenney	Three Improvisations for Medea	Th	1960	15'	1				
Sigurdbjörnsson	Leikar No.3	C	1961	4'	1				
Tenney	Collage No.1 (Blue Suede)	C	1961	3'25"	1			Pop	
Ward-Steinman	Piano Collage	C	1961	7'	1				
Hiller	Time of the Heathen (Nightmare Music)	F	1961	10' (45')	1				
Wilson Go	Inchoate Study	C	1962	3'	1				
Turner	Music for Electrophones	C	1962	5'	1				
Hiller	Amplification, an overture for tape recorder and theater band	C+	1962	10'	1				
Sandusky	Loop Study	C	1962	6'	1				
Hiller	Seven Electronic Studies, for two-channel tape recorder	C	1962-63	23'37"	2		Tel		
	Vocalise			5'32"		Sup			
	Proportions			1'32"					
	Homage to Helmholtz			4'15"					
	Two-part Invention			1'05"					
	Ordered Disorder			4'10"					
	Even-tempered Scherzo			1'25"					
	Peroration			5'38"		JME			
Andrus	Electronic Study I	C	1963	3'	2				
Baker R	CSX-1 Study	St	1963	2'	2			Syn	
Neeman	Composition	St	1963	4'30"	1				
Baker R + Hiller	Computer Cantata, for soprano, chamber ensemble and tape	C+	1963	24'	2	Hel	NME	Syn	
Beauchamp + Gaburo + Maddox + Martirano	Improvisations with the Harmonic Tone Generator:	St	1963						
	No.1			3'50"	2				
	No.2			8'50"	2				
	No.3			5'30"	2				
Hamm	Canto 1963, for soprano, speaker, flute, clarinet, saxophone, prepared piano, percussion and tape	C+	1963	6'23"	1	Hel			
Gaburo	Antiphone IIIa (Variations on a poem of Cavafy), for mixed chorus and tape	C+	1963	14'	2			mat Yale	
Gaburo	Antiphone III, for 16-part chorus and tape	C+	1964	15'	2			mat Yale	
Brñ	Futility 1964 (with pre-recorded female speaker)	C	1964	7'52"	2	Hel			
Hiller	Machine Music, for piano, percussion and tape	C+	1964	13'09"	2	Hel	NME		
Levy B	Gnomes	C	1964	5'	2				
Lin	Shomyo, for violin, percussion and tape	C+	1964	12'	2				
Reid	Construction and Improvisation	St	1964	5'	2				
Fuller	Composition for two percussionists and tape	C+	1964	7'	2				
Andrus	Macbeth	Th	1964	45'	1				
Martirano	Underworld, for tenor saxophone, 4 percussion, 2 double basses and tape	C+	1964-65	17'02"	2	Hel		Syn	
Gaburo	Hydrogen Jukebox	Th	1965	40'	2				
Gaburo	Lemon Drops	C	1965	2'51"	2	Hel			

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Brñ	Sonariferous Loops, for flute, trumpet, double bass, 2 percussion and tape	C+	1965	4'34" (14'30")	2			Syn	
Neuhaus	27'10.554" for a percussionist (Cage, 1956); Realization '65, for percussionist, amplified instrument (3 contact microphones) and magnetic tape	C+	1965	9'45"	2		Pet		rev NYC Neuhaus
Lewis + Powell Mo	Tape Piece using Trombone Sounds	C	1965	2'30"	2				
Beauchamp	Study 5	C	1965	2'40"	2				
Bostin	Ghost Sonata	C	1965	4'	1				
Amacher	Adjacencies 1965, for 2 percussion, 2 directional microphones, switching devices and 4 loudspeakers, with or without 5 winds, formant filter, 2 microphones and 4 loudspeakers	C+	1965	13'-60'	4 ch				not in archive
Beauchamp	Tenderly (arrangement of popular song)	D	1965	2'	2			Pop	
Rusling	Ballet Mega	B	1965	32'	2				rlm UTEMS + CBC + Gent
Mayhew	Linear Impressions	C	1965	6'	2				
Myhill	Scherzo a Tre Voci	C	1965	7'	1			Syn	
Amacher	The House of Amacher, a tape collection making available eleven hours of music for home or public use, as a single composition or as a source for a number of different pieces (short pieces from 8'-30' can be selected, according to indications in the score)	C	1965-66	Ind (11h)	2				not in archive
Ezaki	Electronic Composition No.1	C	1966	6'	1				
Grossman	First Sound Piece	C	1966	6'	2				
Gaburo	For Harry (dedicated to Harry Partch)	C	1966	4'47"	2		Hel		
Brñ	Non Sequitur VI, for flute, cello, harp, piano, 2 percussion and tape	C+	1966	15'	2			Syn	
Hiller	A Triptych for Hieronymus, for projections, dancers, actors, antiphonal instrumental groups and tape	C+	1964-66	36'	2				
Hiller	Suite, for two pianos and tape (from "A Triptych for Hieronymus")	C+	1966	18'	2				
Hiller	Primarily Act Three, for 11 instruments and tape (from "A Triptych for Hieronymus")	C+	1966	12'	2				
Winsor	Sound Study III	C	1966	15'	2				
Grossman	Four Studies for Illiac II	C	1966	11'	2			Syn	
Hiller	Algorithms I and II, computer music for stereophonic tape and 10 instruments (work in progress)	C+	1966-67	18'	2			Syn	

## INDIANA (Ind.)

BLOOMINGTON Electronic Music Studio, Indiana University  
PO 1967

MUNCIE Ball State University

PO 1966

studio in preparation (Knight), also to be used as an ear training experimental teaching laboratory

## IOWA

IOWA CITY Electronic Music Studio, University of Iowa

PO 1966 (Hervig + Shallenberg)

no information received

Hamm	Concerto for piano and tape	C+	1962	6"	1	
Hamm	Portrait of John Cage, for piano and four tape recorders	C+	1963	8"	4x1	

Sim	Kubla Khan II	F	1958	5'13"	1
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190 USA

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

CAMBRIDGE Research Laboratory of Electronics, Massachusetts Institute of Technology (MIT)

io (1956) 1963-67 Ferretti to move  
computer music, see appendix "Syn"

Ferretti	Pipe and Drum	C	1963	2'30"	2				Syn
Ferretti	Trio	C	1965	3'00"	2				Syn
Ferretti	Etude	C	1966	1'00"	2				Syn

NORTHAMPTON (George Burt)

ip Burt	Composition for flute, piano and tape	C+	1964	10'	2				
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WALTHAM Electronic Music Studio, Brandeis University

PO 1961

Shirley	Perspectives	C	1962	?	2x2				
Shirley	Ladies Day	C	1962	?	2				
Hughes	Etude No. 1	C	1962	4'22"	2				
Falck	Sign Posts I	C	1963	6'03"	1				
Falck	Sign Posts II	C	1963	7'30"	1				
Hughes	Pseudo-Falck I	C	1963	5'46"	1				
Hughes	Pseudo-Falck II	C	1963	6'00"	1				
Shirley	Young Person's Guide to Electronic Music	C	1963	?	2				
Falck	Shadows	C	1963	10'15"	2				
Hughes	Etude No. 2 (Prelude No. 2)	C	1963	2'12"	2				
Hughes	Etude No. 3 (Dance for E.R.)	B	1963	8'00"	2				
Falck	The Color Wheel	C	1963	12'00"	2x2				
Hughes	Pseudo-Falck III	C	1964	4'00"	1				
Subotnick	UCLA	C	1964	5'10"	2		MCA		rin SFTMC
Hughes	Assemblage: 12 Determinate Events	C	1964	12'00"	2				
Subotnick	Prelude No. 3, for piano and tape	C+	1964	7'	2				withdrawn rin SFTMC
Yannay	Electronic Study 1-64	C	1964	6'	2				
Adamis	Piece One	C	1964	3'40"	2				
Falck	Conceptual Motion	C	1964	6'30"	2				
Adamis	Piece Two	C	1964	7'30"	2				
Lerman	The Maids	Th	1964	33'	2				
Falck	Menagerie	C	1964	2'30"	2				
Lerman	Ithacas (after a poem by Cavafy)	C	1964	4'33"	2				
Adamis	Piece Two (second version)	Sn	1964	9'30"	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Voss	Spiral Music	C	1964	4'21"	2				
Behrman	Milwaukee Combination, for 4 instruments and tapes	C+	1964	11'	4x1				
Adamis	Proscemata (Pretexts), for female voice (recitation) and tape (version for tape alone, 6'00")	C+	1964	6'27"	2				
Hughes	Accompaniment Music	C	1964	3'21"	2				
Spiegelman	Medea	Th	1964	30'	2				
Grazzo	Mix No. 1: Tam Mix	St	1964	1'00"	2				
Grazzo	Mix No. 2: Untitled	C	1964	4'52"	2				
Grazzo	Collage	C	1964	5'34"	2				
Davidson	Semandron	C	1964	6'12"	2				
Hughes	Furniture Music (Title Respectfully Stolen from Satie)	C	1964	17'00"	1				
Grazzo	The Jagged Edges of Abrupton	C	1964	4'05"	2				
Grazzo	Music for Brass with Electronic Sounds	C+	1965	6'09"	2				
Hughes	Complex Sound Situation	C	1965	5'15"	2				
Grazzo	Smoothing off the edges...	C	1965	10'09"	2				
Ivey	Pinball (film version "Montage V: How to Play Pinball")	C / F	1965	5'48"	2			Fol	
Davidson	Fibonacci Rehearsed	C	1965	6'34"	2				
Lerman	For Two of Them	C	1965	7'15"	2				
Cage	Rozart Mix for Magnetic Tape: Correspondance and Notes (for at least 12 tape recorders and 88 tape loops)	C	1965	ind (90')	ind (13x1)			Per	
Lucier	Elegy for Albert Anastasia	C	1965	11'14"	2				
Adamis	Canon (for two tapes in canon contrapunctus)	C	1965	3'42"	2x2				
Yannay	Electronic Study 2-65	C	1965	5'15"	2				
Kfenek	Quintana	C	1965	9'10"	2			JME	
Yannay	Phonomantrage	C	1965	8'30"	2				
Lerman	3:30 for Thursday Afternoon	C	1965	3'30"	2x2				
Lucier	Music for Solo Performer 1965, for amplification of 10-cycle alpha rhythm brain waves with resonating percussion instruments (gongs, timpani, bass drums), loudspeakers, switches, gating devices and storage tapes of pre-recorded modified brain waves (technical consultant Edmond Dewan)	C+	1965	ind	ind ch				p Lucier/ Behrman Lucier/ Oliveros Tudor/ (etc.)
Epstein P	Tonegroups I	C	1965	4'30"	2				
Lerman	The Last Moments of Raimundo (after a story by Ray Bradbury)	C	1965	1'20"	2				
Epstein P	Tonegroups II	C	1965	5'30"	2				
Lucier	Music for Amplified Lip (live electronic music)	C+	1965	ind	ind ch				
Yannay	Study No. 3	C	1965	5'00"	2				
Lerman	5:50 in the morning	C	1965	5'50"	2				
Lucier	From My First Book of Dreams (live electronic music)	C+	1965	ind	ind ch				
Lentz	Medeighnia's	C	1965	?	2x2				
Lucier	Music 16	C	1965	30'	8x2				
Lentz	Gospel Meeting	MT	1966	20'	2x2				
Kfenek	Quintana, for soprano, flute, electric guitar, 3 percussionists and tape	C+	1966	10'	1			88r	
Lerman	The Chairs	Th	1966	20'	2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Lucier	Shelter 9999 (live electronic music using high-gain sensing of exterior environmental sounds)	C* - F	1966	ind	ind ch				
Lentz	Ecumenical Council	MT	1966	ind	2x2				
Lerman	Acid	C	1966	12'15"	2x2				
Lerman	For Benno or Some Moments of My Time	Sn	1966	120"	1				
Lentz	Piano Piece	MT	1966	ind	2				
Lerman	Third Book of Exercises	MT	1966	ind	2				
Dickman	Variations on Impermanence	C	1966	?	2?				
Grazzo	Music for Stanley Vanderbeek	C	1966	18'23"	1				
Lucier	Whistlers (live electronic music using remote sensing of electromagnetic disturbances in the ionosphere)	C*	1966-67	ind	ind ch				
Lentz	Paul and Judy Meet.....	MT	1967	ind	ind				
Lucier	Organ Music for David Tudor (live electronic music with an aural score for David Tudor using multiple feedback procedures)	C*	1966-67	ind	ind ch	Col			
Lerman	The Reef & Beyond or Darrow's Scope	FF	1967	8'10"	2x2				
Laske	Abgesang	C	1967	9'	2				
Lentz	Sermon, for amplified instruments	C*	1967	ind	ind ch				
Lerman	The Great Debate (with tape and live sounds)	MT	1967	ind	ind				
Lucier	North American Time Capsule (electronic choral work using a special purpose computer designed by Sylvia Electronic Systems)	C*	1967	ind	ind ch	Col		Syn	
Schwartz	(work in progress)	C	1966-67						

## MICHIGAN (Mich.)

## ANN ARBOR The Cooperative Studio for Electronic Music (CSEM)

PP 1958

MT: 1960-64 for "Space Theatre" and "Manifestations" productions; since then for the ONCE Theatre Group  
special equipment used in "cybernetic" (live electronic) compositions designed and built by Gordon Mumma with William Ribbens

Mumma	The Bald Soprano	Th	1958	75'	1				
Mumma	Ritmii	C	1958	3'00"	1				
Ashley	The Image in Time (Manupelli film)	F	1958	13'00"	1				
Mumma	Soundblock 3	C	1958	3'00"	1				
Mumma	Soundblock 4	C	1958	2'30"	1				
Mumma	Soundblock 5: Vectors	C	1959	2'40"	2				
Mumma	Sinfonia, for 12 instruments and magnetic tape	C+	1958-60	3'00" (12')	2				
Mumma	Soundblock 6: Densities (revised version of tape from "Sinfonia")	C	1959	3'00"	2				
Ashley	Boxes	MT	1960	8'00"	1				
Ashley	Issues for Milton Cohen:								
	Good Intentions and Annihilation	MT	1960	29'00"	1				
	The Spy	MT	1960	6'20"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	Hum	C / MT	1960	2'40"	1				
	The 4th of July	C / MT	1960	17'00"	1	***			
Ashley	The Bottleman (Manupelli film also exists in 2 shorter versions)	F	1960	43'00"	1				
Mumma	Mirrors for Milton Cohen	MT	1960-61	13'00"	4				
Mumma	Soundblock 7: Mirrors (based on the above)	C	1960-61	8'00"	4				
Ashley	A Gathering of Seasons	MT	1961	25'00"	2				
Ashley	Two Short Films (Manupelli film)	F	1961	9'00"	1				
Ashley	Hum Again (based on "Hum")	C	1961	2'40"	1				
Mumma	Meanwhile, A Twopiece, for piano, percussion, any other instrument and magnetic tape	C+	1961	7'30"	2				
Ashley	The House (Manupelli film)	F	1961	10'30"	1				
Ashley	Heat ("Complete with Heat", 1962, for magnetic tape and any number of pairs of high and low pitched orchestral instruments)	C	1961	8'30"	1				
Ashley	A Slice of Life	C	1961	45'00"	4				
Ashley	Big Danger in Five Parts	C	1961	1'30"	4				
Ashley	Eimert Plays Basie	C	1961	9'00"	1				
Ashley	Public Opinion Descends Upon the Demonstrators, for tape and electronic equipment (electronic materials prepared for the performance occasion)	C+	1961	ind, max 26'30"	4 tr (1-6 ch)				p Ashley
Ashley	A Closer Look	MT	1961	9'30"	4				withdrawn
Ashley	News	C / MT	1961	10'00"	4				
Mumma	Soundblock 8: Epoxy	C	1961-62	8'-25'	4				
Mumma	Sequence from Epoxy (from the above)	C	1962	8'00"	4				
Mumma	Untitled Mobile	MT	1961-62	20'-60'	4/2x2				
Krumm	New Year's Song	C	1962	13'00"	2				in San Antonio
Krumm	Mumma Mix	C	1962	12'00"	2				
Ashley	Detroit Divided	MT	1962	60'00"	4				
Ashley	Something for clarinet, pianos and tape (tape prepared by the performers, who must be jazz musicians)	C+	1962	ind	1			Jaz	
Krumm	Music for Everybody	C	1962	120'	2				
Ashley	Boxes IV	C	1962	2'40"	4				
Krumm	May 1962	MT	1962	20'00"	2				
Mumma	Ensemble, for flute, double bass, 2 optional percussion and magnetic tape	C+	1962	10'00"	2				
Ashley	Chunk	MT	1962	ind	1				withdrawn
Mumma	Commodious Means, for performers and magnetic tape	C+	1962	25'	2				
Mumma	Bus Ride	MT	1962	45'	2				
Mumma	Soundblock 9, for belltower, brass and magnetic tape (work in progress)	C+	1962-						
Mumma	Megaton for William Burroughs, for 5 performers (amplified and electronically modified live sounds) and magnetic tape	C+	1962-63	30'00"	4+2/ 2+2 tr + 4 ch				p Mumma (etc.)
Krumm	Axis	C	1962-63	10'00"	2				
Mumma	Return Trip	MT	1963	45'	2				
Mumma	Love in Truro (Manupelli film)	F	1963	30'00"	1				
Mumma	Greys	F	1963	4'00"	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Reynolds	A Portrait of Vanzetti (The Confusion of Truth), for narrator, winds, percussion and magnetic tape	C+	1963	17'00"	2				
Mumma	Temps for Space Theatre (Yellowverticalspringearthfoot, Bluehorizontalsummerwreaths, Redradiantfallfirebreast, Whitecirculawinterairhead), with light projection, film, sculpture, dance and live electronic performance	MT	1963	60'	4				
Ashley	Jennie and the Post (Manupelli film)	F	1963	37'00"	1				
Mumma	Extensions (with solid and light sculpture)	MT	1963	30'	2				not performed
Mumma	The Analog Computer	F	1963	20'	1				
Mumma	Medium Size Mograph, for piano 4-hands and cybernetic modification equipment	C*	1963	7'	1 ch				p Ashley Mumma
Manupelli	December 1962: A Film for Hooded Projector (Manupelli film)	FF	1963	1'00"	1				
Ashley	I Love You Do Not Be Afraid (Manupelli film)	F	1963	1'40"	1				
Mumma	Say Nothing About This to Anyone (Manupelli film)	F	1963	1'30"	1				
Ashley	I Must See You Regarding a Matter of the Utmost Urgency (Manupelli film)	F	1963	2'00"	1				
Mumma	If You Leave Me I Will Kill Myself (Manupelli film)	F	1963	1'30"	1				
Ashley	The Wolfman (can be combined with "The Wolfman, for amplified voice")	C	1964	6'05"	1	ESP			
Mumma	Music for the Venezia Space Theatre (revised from "Temps")	C	1964	11'51"	4	Adv			
Ashley	My May (Manupelli film)	F	1964	27'	1				
Ashley	Interlude for Space Theatre	MT	1964	1nd	4				
Mumma	Sequences for Galleries	MT	1964	20'00"	4				
Mumma	Peasant Boy, for piano, bass, drums (Bob James Trio) with magnetic tape (sections from "Temps for Space Theatre")	C+	1965	8'20"	2	ESP		Jaz	
Ashley	Untitled Mixes, for piano, bass, drums (Bob James Trio) with magnetic tape	C+	1965	5'05"	1	ESP+		Jaz	
Mumma	The Dresden Interleaf 13 February 1945	C	1965	14'32"	4	JME			
Mumma	Le Corbusier, for orchestra, cybernetic concertante, organ and magnetic tape	C+	1965	20'00"	2 tr + 1 ch				p Mumma
Mumma	Horn, for horn and cybernetic consoles	C*	1965	9'00"	1 ch				p Cage Mumma Tudor
Ashley	Lecture Series, for public address system (with modification equipment) and related events	MT	1965	45'00"	1 ch				p Ashley (etc.)
Mumma	Second Horn, for horn and cybernetic consoles	C*	1965	8'00"	1 ch				p Ashley Behrman Mumma
Ashley	The Fox	R	1966 (1959)	5'00"	1				
Mumma	Mesa, for cybernetic metal reeds	C*	1966	20'-40'	1-6 ch				p Mumma/ Ashley Behrman Lucier
Mumma	Place, for cybernetic bandoneon (based on the above)	B	1966	25'00"	3 ch	***			p Mumma Tudor
Ashley	Four Ways: performed electronic music using tapes and electronic devices prepared for the performance occasion	C*	1967	ind	ind				
Ashley	Frogs, for amplified narrator, 2 amplified male speakers, 3 female dancers and tapes	C+	1967	20'	2x2				p Ashley Behrman Lucier
Mumma	Pantpoint, with cybernetic performance equipment (work in progress)	C*	1966-67	(100')					

USA 19:

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
ANN ARBOR Electronic Music Studio, University of Michigan									
PO 1964 (?)									
no information received									
Finney	Still Are New Worlds, for narrator, chorus, orchestra and tape	C+	1964	8' (26')	1			Pet	mat CPEMCC
Wilson Ge	Fragment	C	1964	2'09"	2?				
Bassett	Triform	C	1966	?	2?				
Appleton	Spuyten Duyvil	C	1966	2'55"	2?				
Farmer J	The Flies	Th	1966	?	1?				
Finney	Variants (work in progress)	C	1964-67	(2'20")	2				
ANN ARBOR (Bob James)									

## ANN ARBOR (Bob James)

ip

all compositions with Bob James Trio (piano, bass, drums)

James	Trilogy, for jazz trio and tape	C+	1962	6'41"	2	Mer		Jaz	
James	Quest, for jazz trio and tape	C+	1962	4'06"	2	Mer		Jaz	
James	Christina's World, for piano, drums and tape	C+	1962	8'00"	2			Jaz	withdrawn
James	Five by Three, for jazz trio and tape	C+	1962	10'00"	2			Jaz	withdrawn
James	Explosions (tape can be performed with ensemble, or in conjunction with any concert piece, event, or happening): version for jazz trio and tape	C+	1962	8'40"	2	ESP		Jaz	

## ANN ARBOR The Prime Movers Blues Band Tape Music Workshop

PP (1963) 1966 moved from San Antonio

Sheff	Cassiopeia (George Cacioppo, 1962), realization for flute, soprano, cello, piano, percussion and tape	C+	1963	15'	1				
Sheff	Diatima, for flute(s) or any other soloist(s), ensemble (of the same instrument type, same homogeneous sound quality) and tape(s): realization	C+	1964	ind (22'30")	2				
Sheff	Peace in the Valley (5 instruments and tape)	F	1964	22'30"	1				
Sheff + Steiner	Composition No. 4, for 4 readers, piano and 2 independent tapes (with gestures)	C+	1964	45'	2x1				
Sheff	The All-American Serenade, for optional blues band (electric instruments) and tapes	C+	1958-65	75'	8x1			Jaz	
Sheff	Just Walk On In, for environmental (non-theatrical) activities and optional tape	C+	1965	ind	1				
Sheff	(We Pick Our Own) in Poteet, Texas	MT	1965	5'	1				
Sheff	Penniless Australian Flies Home C.O.D.	MT	1965	5'	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sheff	Now that I am 66 years old a re-tired railroad engineer and at the end of my rope	MT	1965	3'	1				
Sheff	The All-American Municipal North Time Capsule Blues, for blues solo or blues band and tape	C+	1966	15'	1				Jaz
Sheff	The Doves and the Hawks (first version)	C	1967	15'	4				
Sheff	The Doves and the Hawks (second version), for pop band and tape	D	1967	2'15"	2	***			Pop

## DETROIT Electronic Music Laboratory, Wayne State University

PO 1965 (?)

no information received

Felciano	Anthem, for mixed voices, organ and electronic tape	C+	1965	4'	1				
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## MINNESOTA (Minn.)

## ST. PAUL Electronic Music Studio, Macalester College

PO studio planned for early 1967 (Morton)

no information received

## ST. PAUL Ian Morton Electronic Music Studio, Macalester College

PP 1963 (?)

no information received

## MISSOURI (Mo.)

## ST. LOUIS Frank Harris Productions

PO 1967

electronic music for commercials

## ST. LOUIS Electronic Music Laboratory, Washington University

PO 1965 (?)

no information received

also computer music (Baker): see appendix "Syn"

Wykes	Transforms, for 2-channel tape and percussion	C+	1965?	?	2				
Drew	Construction II	C	1966?	3'	2				
Drew	Construction III and IIIa	C	1966?	5'	4				
Drew	Glida	O	1966-67	60'	4			ACA	

## NEW HAMPSHIRE (N. H.)

## HANOVER Dartmouth College

PO studio to be in operation late 1967 (Appleton)

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	NEW JERSEY (N. J.)								
	CLIFTON (Gary Sherman)								
	PP 1967 moved from NYC								

## MURRAY HILL Behavioral Research Laboratory, Bell Telephone Laboratories (BTL)

io

computer music (also instrumental music by Tenney), see appendix "Syn"

computer programs Music I-IV, IV G indicated in Notes column

Guttman	In the Silver Scale	Sr	1957	0'15"	1				Syn	Music I
Guttman	Pitch Variations	C	1958	1'00"	1		BTL+ Dec+ GBI		Syn	Music II
Mathews M	Study I	Sr	1959	0'20"	1				Syn	withdrawn
Pierce	Stochastia (Pierce I)	C	1959	0'36"	1		BTL+ Dec		Syn	
Pierce	Beat Canon (Pierce II)	C	1959	0'48"	1		BTL+ Dec		Syn	
Mathews M	May Carol I	C	1960	0'38"	1				Syn	withdrawn
Mathews M	Three Against Four (May Carol II)	C	1960	1'04"	1		BTL+ Dec		Syn	
Mathews M	Numerology (Study II)	C	1960	2'30"	1		BTL+ Dec+ GBI		Syn	Music III
Guttman + Mathews M	Long Periods	C	1960	3'40"	1				Syn	
Pierce	Variations in timbre and attack (Pierce III)	C	1961	1'18"	1		BTL+ Dec+ GBI		Syn	
Lewin	Study No. 1	C	1961	1'36"	1		BTL+ Dec+ GBI		Syn	
Mathews M	The Second Law (Study III)	C	1961	3'22"	1		Dec+ GBI		Syn	
Mathews M	Joy to the World (arranged after Handel)	C	1961	1'09"	1		Dec		Syn	
Lewin	Study No. 2	C	1961	3'10"	1		Dec		Syn	
Mathews M	Frère Jacques (traditional round)	Sr	1961	0'37"	1		Dec		Syn	
Pierce	Five Against Seven - random canon (Pierce IV)	C	1961	1'02"	1		Dec		Syn	
Franks	Fantasia (after Orlando Gibbons)	Sr	1961	2'46"	1		Dec+ GBI		Syn	
Pierce	Melodie (Pierce V)	C	1961	1'01"	1		Dec		Syn	
Pierce	Malto Amoroso (Schmaltz / Pierce VI)	C	1961	0'56"	1		Dec		Syn	
Speeth	Theme and Variations	C	1961	1'11"	1		Dec		Syn	
Tenney	Noise Study (Analogue I)	C	1961	4'14"	1		Dec		Syn	
Mathews M	Bicycle built for two ("Daisy Bell", arranged after Dacre)	Sr	1962	1'42"	1		BTL+ Dec		Syn	Pop
Tenney	Five Stochastic Studies	C	1962	10'	1				Syn	Music IV
Tenney	Entrance / Exit Music (realized for George Brecht)	C	1962	10'	1				Syn	
Tenney	Stochastic Quartet	C	1963	4'	1				Syn	
Pierce	Sea Sounds	C	1963	1'50"	1				Syn	
Tenney	Dialogue	C	1963	4'	1				Syn	
Tenney	Radiopiece	C	1963	2'	1				Syn	
Strang	Composition No. 2	C	1963	2'	1				Syn	



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Tenney	Ergodos I (can also be performed together with "String Complement" or "Responses")	C	1963	10'-18"	2x1			Syn	
Strang	Composition No. 3 (Music for the IBM 7090)	C	1963	2'30"	1			Syn	
Tenney	Phases	C	1963	12"	1			Syn	
Mathews M	Masquerades	C	1963	2'42"	1	GBI		Syn	
Mathews M	Pergolesi Development	C	1964	2'10"	1	GBI		Syn	
Mathews M	Cyclic Study (an Exercise)	C	1964	2'08"	1	GBI		Syn	
Tenney	Ergodos II (can also be performed together with "String Complement" or "Responses")	C	1964	ind, max 18"	2			Syn	
Mathews M	Substitution Study	C	1964	3'20"	1	GBI		Syn	
Mathews M	Slider	C	1965	6'20"	1			Syn	
Risset	Composition	C	1965	0'28"	1			Syn	
Mathews M	Happy Birthday (arrangement)	C	1965	1'25"	1			Syn Pop	
Pierce	Eight-Tone Canon	C	1966	4'	1			Syn	
Pierce	Canon for New Scale	C	1966	6'	1			Syn	
Fujimura + Mathews M	International Lullaby	C	1966	2'30"	1			Syn	Music IV G
Mathews M	Swansong	C	1966	10'	1			Syn	

NEWARK (or HOBOKEN ?) Rangertone Studio, R. H. Ranger Inc.

ip

Project of Music for Magnetic Tapes, 1953-54, continued from Barron Studio, NYC (Cage, Brown, Feldman, Wolff, Tudor)

Brown	Octet I, for eight loudspeakers	C	1953	3'25"	8x1				
Feldman	Intersection	C	1953	3'	8x1			Pat	

PRINCETON Columbia-Princeton Electronic Music Center (CPEMC), Princeton University

PO 1967 (Steinbrook)

new studio addition to the NYC CPEMC complex

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PRINCETON Music IV Facility, Princeton University

PO (1964) 1965

no information received  
computer music, since 1965 in association with CPEMC, NYC

Randall	Mudgett (monologues by a mass murderer, for pre-recorded female voice and converted digital tape)	C	1965	10'28"	3?			Syn	
Howe	Composition for Two Speakers	C	1965-66	9'00"	2			Syn	rln CPEMC
Winham	(title unknown)	C	1965-66?	?	?			Syn	
Maksimović	Two Basho's Haiku, for female voice, flute, violin, piano and stereo tape recorder	C+	1966	8'00"	2			Syn	rln CPEMC
Dodge	Reciprocals, for converted digital tape and two percussionists	C+	1967	11'40"	1			Syn	rln CPEMC

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Randall	Variations, for violin and converted digital tape	C+	1966-67	?	2?			Syn	
Howe	Computer Variations (work in progress)	C	1967					Syn	rln CPEMC

## NEW MEXICO (N. Mex.)

ALBUQUERQUE Rio Grande Electronic Music Laboratory

PP (1957) 1964

experimental computer studies since 1966, see appendix "Syn"

Rabb	Improvisation	C	1957	10'00"	1				
Rabb	Faerie Queen (pantomime with narrator)	B - TV	1958	24'30"	1				
Rabb	Pleasant Obsession (revised version)	C	1964	3'30" (7'30")	2				rln UTEM
Rabb	Velocitation	C	1964	2'10"	1				
Rabb	Sandiana	C	1964	5'30"	2				
Rabb	Music for a Pantomime	B	1964	16'30"	1				
Rabb	Pulsations of Tone	C	1965	4'00"	1				
Rabb	Spatial Serenade	C	1965	11'40"	1				
Rabb	Retrgrade Sequence from a Tragedy	C	1965	6'00"	1				
Rabb	Four Nature Poems (Sounds of Spring, Summer Idyll, Sea Sounds, The Cavern)	C	1965	11'30"	1				
Rabb	Four Pieces for Tape Recorder (Tocatta, Xylophonia, Organum, Rhythmic Variations)	C	1965	8'40"	1				
Rabb	Three Caprichos	C	1965	10'00"	2				mat Farmingdale
Rabb	Persiflage	C	1965	1'15"	1				
Rabb	Two Canons in Percussive Sound	C	1965	5'00"	2				
Rabb	Collages 1 and 2	C	1965	5'30"	2				
Rabb	Les Ondes	C	1965	4'25"	1				mat Farmingdale
Rabb	Six Staccato Etudes	C	1965	6'00"	2				
Rabb	Study $4 \frac{1}{2}$ 3	C	1965	5'00"	2				
Rabb	Composites	C	1965	3'30"	2				
Rabb	Cosmic Dance of Shiva	B	1966	5'20"	1				
Rabb	Two Plus Two Equals One	C	1966	2'00"	2				
Rabb	Sonatina No.1 for the Unprepared Piano	C	1966	4'00"	2				
Rabb	Polyrhythmic Variations	C	1966	20'50"	1				
Rabb	Sonatina No.2 for the Unprepared Piano	C	1967	12'15"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## NEW YORK (N. Y.)

## ALBANY Electronic Music Studio, State University of New York at Albany

PO 1966

Chadabe	Tape Miniature No.1 and No.2	St	1966	1'50"	1				
Chadabe	albanymusic2	C	1966	4'58"	1				withdrawn
Chadabe	The Memorandum	Th	1966	15'	1				
Rands	The Descendants of Cain (radio poem)	R	1966	10'	1				
Chadabe	albanymusic3	C	1967	4'30"	2				

## AMENIA The Barlow School

PO 1966

Compton	Electronic music interpretation of Edward Mönch's "The Cry"	C	1966	4'	1				
Chang + Cardova + Millikan	Piece No.1	C	1966	3'	1				
Marks	Nightmare	C	1966	8'	1				
Marks + Nierenberg	Steel	C	1967	3'30"	1				
Compton + O'Connell	Steel "Variations" (work in progress)	C	1967						

## BUFFALO (Michael von Biel)

ip

von Biel	Grill Piece, for 3 barbecue grills, electric motors, high and low contact microphones and electronic modulation	C*	1965	ind	3 ch				p von Biel Tudor
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## BUFFALO Electronic Music Studio, State University of New York at Buffalo

PO studio to be ready end 1967 (Fuller + Pousseur)

## BUFFALO (Frederic Rzewski)

ip

Rzewski	Darstellung, for one vocal soloist with contact- and air-microphones, two tape-manipulation, one amplifier-operator; 4 mono tape-recorders (1 record, 3 playback), 4 amplifiers and 4 loudspeakers (original version of "Impersonation")	C*	1966	22'	4 ch				rev Roma MEV p Rzewski Sahl Tudor
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## BUFFALO WBFO-FM (radio)

io

Amacher	City Links WBFO Buffalo: broadcast version of "City Links", for sounding resources of two or more remote locations transmitted over telephone lines, fed back to each other, monitored, mixed and/or altered in a broadcast studio (to be available for a minimum of 24 hours)	R	1967	ind	1 ch				p Amacher
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## FARMINGDALE Electronic Music Division, Raymond Scott Enterprises, Inc.

PP 1954

Scott	Electronic music for commercials (R, TV)	In	1954-	(0'15")	1				Pop
Robb	Three Caprichos	C	1965	10'00"	2				rln N.M.
Robb	Les Ondes	C	1965	4'25"	1				rln N.M.

## GARNERVILLE USCO

PP 1966 (?)

sound studio (shared with filmmaker Stan Vanderbeek) of mixed media cooperative USCO (originated in San Francisco in 1959 - cf. Callahan at SFTMC)

members include Gerd Stern, Michael Callahan, Owen Jones, Jud Yalkut  
no information received

Jones O	sound track for MovieDrome of Stan Vanderbeek	Sn	1966	10'	?				(13 ch)
USCO	various mixed media environments	Sn	1966-						
USCO	Lower East Side: Portal to American Life, mixed media environment	Sn	1967	ind	?				(14 ch)

## HAMILTON Electronic Music Studio, Colgate University

PO (1966) 1967

Skelton	classroom demonstration material	St	1966						
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## HAMILTON (William Skelton)

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Skelton	Six Minutes, Ten Seconds for José	C	1962	6'10"	1				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## HOLLIS Max Brand, Electronic Sound Structures

PP 1958

Brand	Bx-A		Sr	1959	2'55"	2			
Brand	Bx-B		Sr	1959	2'10"	2			
Brand	Bx-C (with voice)		Sr	1959	3'30"	2			
Brand	Bx-D (with voices)		Sr	1959	4'20"	2			
Brand	Bx-E		Sr	1959	2'45"	2			
Brand	Bx-F		Sr	1959	3'40"	2			
Brand	Jungle Drums		Sr	1959	1'10"	2			
Brand	Drums of Africa		Sr	1959	2'45"	2			
Brand	Meditation		Sr	1960	3'50"	2			
Brand	Elegy A		Sr	1960	2'45"	2			
Brand	Elegy B		Sr	1960	4'00"	2			
Brand	Challenge and Descend (Study to "Adam and Eve")		Sr	1960	3'08"	2			
Brand	Rhinoceros (Bells, Funeral for a Cat)	Th		1960	2'24"	2			
Brand	Nocturno Brasileiro	B		1960	7'38"	2			
Brand	Three Faces of Eve (Introduction)	B		1961	2'45"	2			
Brand	Bx-G		Sr	1961	2'15"	2			
Brand	Bx-H		Sr	1961	1'35"	2			
Brand	Bx-I		Sr	1961	1'40"	2			
Brand	Contemplation		Sr	1961	2'30"	2			
Brand	Baby-Doll		Sr	1961	1'10"	2			
Brand	The Astronauts, an epic in electronics for narrator, chorus, children's voices and tape (including voices recorded during John Glenn's orbital flight)	C+		1962	20'	2			
Brand	Four French Folksongs, for voice and electronic sounds	C+		1962	6'11"	2			
Brand	Three Pieces to Gordon Brown's "Transparencies in Motion" (Pan, Spooks, Stormy Sea)	B		1963	15'15"	2			
Brand	Three Pieces for Dance Group (Configuration, Cortège, Allerseelen)	B		1963	12'53"	2			
Brand	Study		Sr	1964	2'10"	2			
Brand	Bx-J		Sr	1964	1'05"	2			
Brand	Bx-K		Sr	1964	2'35"	2			
Brand	Signals and Manipulated Voices		Sr	1964	2'12"	2			
Brand	Cerberus 1		Sr	1964	2'14"	2			
Brand	Cerberus 2		Sr	1964	2'20"	2			
Brand	Automation		Sr	1965-66	1'28"	2			
Brand	Illian 1		Sr	1965-66	2'37"	2			
Brand	Illian 2		Sr	1965-66	2'40"	2			
Brand	Engines		Sr	1965-66	1'45"	2			
Brand	Bx-L		Sr	1965-66	1'23"	2			
Brand	Bx-M		Sr	1965-66	1'37"	2			
Brand	Bx-N		Sr	1965-66	1'36"	2			
Brand	Bx-O		Sr	1965-66	1'45"	2			
Brand	Bx-P		Sr	1965-66	1'40"	2			
Brand	Bx-R		Sr	1965-66	2'10"	2			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Brand	Bx-S		Sr	1965-66	2'45"	2			
Brand	Bx-T		Sr	1965-66	1'35"	2			
Brand	Bx-U		Sr	1965-66	2'17"	2			

## HUNTINGTON Her-Mar Studios

PP (1962) 1964

Deutsch	Good Friday, for concrete sound, chorus and brass quartet	C+		1962	6'13"	2			
Deutsch	A Christmas Carol	C		1963	6'10"	2			
Deutsch	Contours and Improvisation, for sculpture, percussion and tape (percussion soloist on welded steel sculpture of Jason Seley)	C+		1963	8'51"	2		Sau	
Deutsch	Passacaglia (studies for R.A. Moog)	C		1964	5'55"	2			withdrawn
Deutsch	The Road (Homage to Charles Ives)	C		1964	5'51"	2			
Deutsch	Sonata for tape recorder	C		1964	9'30"	2			withdrawn
Deutsch	The Seasons	C		1964	10'55"	2			
Deutsch	Jazz Images (Worksong and Blues), for improvising jazz musician(s), solo dancer and tape	C+		1964-65	9'50"	2		Jaz	rIn IEMC
Deutsch	Variable Studies	F		1965	5'50"	1			
Deutsch	Reri Velocitatem (Richmond Browne), realization for clarinet, vibraphone (improvising) and Moog Synthesizer	C+		1965	4'	1 ch			
Deutsch	Improvisation in Three Movements, for improvising instruments (New York Improvisation Quartet) and Moog Synthesizer	C+		1965	ind	1 ch			
Deutsch	Score for United Nations film (International Telecommunications Union)	F		1965	4'39" (12')	1			
Deutsch	A Little Night Music (revised version)	C		1966	3'56"	2			rIn IEMC
Deutsch	Divertimento	C		1967	3'27"	2			

## NEW YORK (Frank Amey)

ip

other compositions by Amey

Amey	Variations I (Cage, 1958), realization for prepared piano and tape	C+		1960	?	1?		Pet	
Amey	Electromagnetic music for Takis exhibition	Sn		1961	?	1?			

## NEW YORK Audiographic Arts

ip also at Studio City, Calif.

Gassmann	signature tunes, commercials, background music	In		1963-					
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204 USA									
Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others			Notes Notes

## NEW YORK Louis & Bebe Barron Studio

PP 1948-61 moved to Los Angeles

Project of Music for Magnetic Tapes 1951-53, continued in Newark, N.J. (Cage, Brown, Feldman, Wolff, Tudor)

all works by "Barron" collaboration of Louis and Bebe Barron

the 3 "Th" all Broadway productions

Barron	experimental studies	St	1948-51	(1'-3')	1				
Barron	Heavenly Menagerie	C	1951	7'20"	1				
Cage	Imaginary Landscape No.5	C	1951-52	4'00"	1		Pet		
Cage	Williams Mix	C	1952	4'15"	8x1/ 4x2	Ava	Pet		
Barron	The Bells of Atlantis	F	1952	10'	(3x1)1				
Wolff	For Magnetic Tape	C	1952-53	21'	4x1				
Barron	For an Electronic Nervous System No.1	C	1953	4'	4x1				
Barron	Miramagic	F	1954	9'	(3x1)1				
Barron	Jazz of Lights	F	1955	15'	(2x1)1				
Barron	Legend (mime)	B	1955	15'	3x1				
Barron	Forbidden Planet	F	1956	55'20"	(4)1				
Barron	Progressive Beta	C	1956	3'10"	1				
Barron	Visit to a Small Planet	Th	1957	12'	4x2				
Barron	Electronic sound-score for ballet in the Standard Oil TV Special	B - TV	1958	4'	(3x1)1				
Barron	Firstborn	Th	1958	11'	1				
Barron	Bridges	F	1959	8'	(3x1)1				
Barron	Music of Tomorrow (music and light show)	Sn	1960	5'	4x2				
Barron	The Happiest Girl in the World	Th	1961	8'	2x1				

## NEW YORK (David Behrman)

PP 1966

Behrman	wave train, for amplified instruments (with optional oscillator and ring modulator) and tape	C+	1966	15'	1 tr+ ind ch				p Ashley Behrman Lucier (also by Tudor, MEV)
Behrman	Players with circuits, for zither, guitar, piano, oscillator and ring modulator	C*	1966	12'	1 ch				p Behrman Lucier Wolff/Chadabe Lucier
Behrman	runthrough, for psalter, kalimba, ring modulators, frequency modulators and voltage-controlled amplifiers	C*	1967	12'-18'	2 ch				p Behrman Teitelbaum/Ashley Behrman

## NEW YORK (William Burroughs Workshop)

ip									
Giorno + Gysin	Subway Sound	C	1965	3'40"	1				Poe

USA 205									
Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others			Notes Notes
Giorno + Gysin	Birdsong	C	1965	3'40"	1				Poe
Giorno + Gysin	American Eagle	C	1965	4'10"	1				Poe

## NEW YORK Capital Records

io

Brown + Johnson R	Angel had a Baby	C	1954	4'	1				Poe Pop
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## NEW YORK (Walter Carlos)

PP 1966

Carlos	(opera in progress, for 4 voices and tape)	O	1966-67	(45')	3x2				
Carlos	What's New, Pussycat? (arrangement of popular song)	D	1967	2'20"	8/2	***			Pop
Carlos	Cherish (arrangement of popular song)	D	1967	3'00"	8/2	***			Pop

## NEW YORK Columbia Broadcasting System (CBS)

io (1952 ?)

untraced

Fossitt	Symphony of the Birds	C	1954-55?	11'00"	1?	Fic			
Fossitt	Sound Adventure	C	1961?	?	1?				
Fossitt	Hear the Animals	C	1961?	?	1?				

## NEW YORK Columbia-Princeton Electronic Music Center (CPEMC), Columbia University (Tape Music Studio, 1953-58)

PO (1951) 1953

new CPEMC studio at Princeton (1967)

RCA Synthesizer Mark II, and use of IBM 7094 computer (Columbia University) in association with Princeton Music IV Facility (see appendix "Syn")

Ussachevsky	Transposition, Reverberation, Experiment, Composition	St	1951-52	7'51"	1	Fol			
Ussachevsky	Underwater Valse	St	1952	1'05"	1	Fol+ HRW	ACA		
Ussachevsky	Sonic Contours	C	1952	7'18"	1	Inn	ACA+ Inn		
Lüening	Invention in 12 Notes	C	1952	3'40"	1	Inn	ACA+ Inn		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Luening	Fantasy in Space	C	1952	2'50"	1	Fol+ Inn+ SIB	ACA+ Inn		
Luening	Low Speed	C	1952	3'40"	1	Inn	ACA+ Inn		
Luening + Ussachevsky	Incantation	C	1953	2'33"	1	Inn	ACA+ Inn		
Luening + Ussachevsky	Rhapsodic Variations, for tape recorder and orchestra	C+	1953-54	17'	1	Low	Pet		
Luening + Ussachevsky	Of Identity	B	1954	10'	1		ACA		
Ussachevsky	To Catch a Thief	F	1954	1'	1				
Luening + Ussachevsky	A Poem in Cycles and Bells, for tape recorder and orchestra	C+	1954	14'	1	CRI	Pet		
Luening + Ussachevsky	Carlsbad Caverns (sequence for "Wide, Wide World")	TV	1955	1'25"	1	RCA	ACA		
Luening + Ussachevsky	King Lear (expanded version, 1966)	Th	1956	55' (40')	1		MIT		
Luening + Ussachevsky	Suite from King Lear	C	1956	4'30"	1	CRI	ACA		
Ussachevsky	Piece for Tape Recorder (4 track ver- sion, 1967)	C	1956	5'18"	(114)	CRI+ SIB	ACA		
Luening	Theatre Piece No. 11, for tape, piano, soprano, narrator, percussion and wind instru- ments (revision of "Opening", 1965)	B	1956	35'	1		ACA		
Ussachevsky	Metamorphoses	C	1957	5'23"	(112)	SoN	ACA		
Luening + Ussachevsky	Mathematics	TV	1957	1'	1		ACA		
Luening + Ussachevsky	Back to Methuselah	Th	1958	10'	1		ACA		
Ussachevsky	Linear Contrasts (original title "Studies in Sound")	C	1958	3'40"	(112)	SoN	ACA	mat Baden- Baden	
Luening	Dynamaphonic Suite	C	1958	12'	1		ACA	rin Roma Am Acad	
Ussachevsky	Studies in Sound, Plus (revision of "Studies in Sound")	C	1959	6'00"	2			withdrawn	
Toyama	Waka, for speaking voice and tape	C-	1959	6'25"	1	Fol			
Ussachevsky	The Boy Who Saw Through	F	1959	4'54"	1		ACA		
Wuorinen	Consort from Voice and Instruments	C	1960	9'	1			withdrawn	
Luening + Ussachevsky	Concerted Piece, for tape recorder and orchestra	C-	1960	9'	(112)	CRI	Pet		
Arel	Electronic Music No. 1	C	1960	8'44"	(112)	SoN			
El-Dabh + Luening	Electronic Fanfare, for percussion, re- corder and synthesized sounds	C-	1960	6'30"	2				
Smith	Improvisation for clarinet and re- corded clarinet (revised as "Duo", Roma, 1961)	C-	1960	7'40"	1			rev Roma Am Acad	
Davidovsky	Electronic Study No. 1	C	1960	5'48"	1		Col		
Ussachevsky	de Farrest Murmurs	C	1960	4'34"	1	CRI			
Luening	Gargoyles, for violin solo and synthesized sounds	C+	1960	8'30"	1		Col	Pet	
Arel	Stereo Electronic Music No. 1	C	1960	10'28"	4+1/2		Col		
Wuorinen	Symphonia Sacra, for 3 voices, 5 instru- ments and tape	C+	1960-61	12'49"	4		McM		
Arel	The Scapegoat	Th	1960-61	43'	1				
Arel	Dramatic Fragment (from "The Scape- goat")	C	1961	1'23"	(112)	SoN			
Bobbitt	Composition for Synthesizer	C	1960-61	10'40"	4		Col	AMP	Syn
Arel	Wall Street Impressions	F	1960-61	3'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Luening	A Day in the Country, for violin and tape recorder	C+	1961	7'30"	1				
Arel	The Scapegoat Suite	C	1961	28'54"	1				
El-Dabh	Laila and the Poet (from unfinished "Electronic Drama No. 1")	C	1961	5'20"	2		Col		
Ussachevsky	Creation: Prologue, for 4 choruses and electronic accompaniment	C+	1960-61	11'	4		Col	ACA	
Luening	Study in Synthesized Sounds	C	1961	5'	2				
Arel	Short Electronic Study (also used as "Cadenza" in "Music for string quartet and electronic sound", 1962)	C	1961	1'10"	2				
Arel	Sacred Service: Prelude and Post- lude (Church Piece)	C	1961	6'49"	2		SoN		
Bobbitt	Vision and Prayer, for soprano and syn- thesized sounds	C+	1961	15'	4		Lex	AMP	Syn
El-Dabh + Luening	Percussive Mixtures	C	1961	8'	2				
Powell MI	Electronic Setting I	C	1961	3'10"	2		SoN		
Anhalt	Electronic Composition No. 4	C	1961	11'20"	2				rin Ottawa
El-Dabh + Luening	Diffusion of Bells	C	1961	10'	2				
Varèse	Déserts, for wind, percussion and magnetic tapes (interpolations of organized sound, tech- nical assistance by Bülent Arel and Max Mathews: definitive version)	C+	1960-61 (1949-54)	10'08" (23'30")	2		Col	Cim	rin Varèse + Paris GRM
Davidovsky	Electronic Study No. 2	C	1962	6'21"	4		SoN	MMC	
Ussachevsky	No Exit	F	1962	90'	1				
Whittenberg	Electronic Study No. 2, with contra- bass	C+	1962	8'	1		Adv	ACA	
Berio	Laborintus II, per mimi, recitanti, insieme vocale, orchestra da camera e nastro magnetico (based on "Esposizione")	C+	1962	33'30"	2			UE	rin GRM mat RAI
Luening	Synthesis, for orchestra and tape	C+	1962	9'	2		CRI	Pet	
Goldstein	Lamentations of Jeremiah, a theater cantata for dancers, soprano and electronic tape	B	1962	15'	1				
Nikolaï	Totem - The World of Nikolaï	B - F	1962	17'	1				rin Henry St
Arel	Music for string quartet and elec- tronic sound (includes "Short Electronic Study": revision of "Music for string quartet and electronic oscillator")	C+	1962	10'	1				rin Ankara
Sender	Triad	C	1962	4'	2				not in archive
Bobbitt	Ensembles for Synthesizer	C	1961-63	10'37"	4			AMP	Syn
Carlae	Dialogues, for piano and 2 loudspeakers	C+	1963	4'05"	2		Tur		
Nikolaï + Seawright	Imago	Bb	1963	90'	4				rin Henry St
Davidovsky	Synchronisms No. 1, for flute and elec- tronic sounds	C+	1963	4'15"	2		CRI	McM	
Finney	Still Are New Worlds, for narrator, chorus, orchestra and tape	C+	1963	8' (26')	1			Pet	rin Ann Arbor U
Goldstein	It seemed to me.....	B	1963	8'	1				not in archive
Carlae	Composition for 4 loudspeakers	C	1963	11'	4				
Finney	Three Pieces, for strings, winds, percus- sion and tape recorder	C+	1963	9'50"	(112)			Pet	
Lewin-Richter	The Gondola Eye	F	1963	30'	1				
MacInnis	Intersections, for tape recorder and or- chestra	C+	1963	8'	2				
Goldstein	Ludlow Blues, for flute, alto sax, trombone and tape	C+	1963	10'	1				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Carlos	Sacred Sonorities	C	1963	3'	(4)2				
Mimaroglu	Rhapsody, for clarinet and clarinet	C+	1963	10'	2				withdrawn for rev
Goldstein	Judson No.6 Piece	C	1963	8'	1				not in archive
Usachevsky	Scenes from No Exit, for speaking voice and taped sounds	C+	1963	25'	2		ACA		
Lewin-Richter	Sublimated Birth	F	1963	4'	1				
Usachevsky	No Exit: Suite No.1 (to be revised, 1967)	C	1963	9'	2	CRI	ACA		
Babbitt	Philamel, for soprano, recorded soprano and synthesized accompaniment	C+	1963-64	16'	4	Lax	AMP	Syn	
Avni	Vocalise	C	1964	5'47"	2	Tur			
Mimaroglu	Four the News (Visual Study No.1, after Jasper Johns)	C	1963-64	4'30"	2				
Nikolaïs	Sanctum	Bb	1964	90'	2				rin Nikolaïs
Carlos	Variations, for flute and electronic sounds (original title "Motif and Metaphor")	C+	1964	4'00"	2	Tur			
Mimaroglu	Green on a Black (Visual Study No.2, after Ahmet Gönay)	C	1964	4'07"	2				
Davidovsky	Contrastes No.1, for string orchestra and tape	C+	1964	10'	2				withdrawn for rev
Carlos	Image (Instruments and tape)	F	1964	10'30"	(4)1				not in archive
Swickard	Electronic Study No.1	C	1964	3'30"	2				withdrawn for rev
Mimaroglu	Nocturne, for strings and tape	C+	1964	10'	1				
Whittenberg	Event, for chamber orchestra with tape	C+	1964	4' (10')	1		ACA		
Carlos	Epitaph for Man (with narrator)	C	1964	8'00"	4				
Mimaroglu	Bowery Bum (Visual Study No.3, after Jean Dubuffet)	C	1964	2'50"	2	Tur			
Beecroft	From Dreams of Brass, for narrator (male), solo soprano, mixed chorus, orchestra and tapes	C+	1964	15'55"	2+1	RCA	CMC		
Davidovsky	Synchronisms No.2, for flute, clarinet, violin, cello and electronic sounds	C+	1964	5'45"	2	CRI	McM		
Mimaroglu	Le rombeau d'Edgar Poe	C	1964	7'20"	2	Tur			
Nikolaïs	A Gothic Tale	B	1964	20'	2				rin Nikolaïs
Mimaroglu	Intermezzo	C	1964	3'05"	2	Tur			
Lewin-Richter	Electronic Study No.1	C	1964	3'35"	2	Tur			
Davidovsky	Synchronisms No.3, for cello and electronic sounds	C+	1964-65	4'45"	2	CRI	McM		
Carlos	Noah, for voices, chamber orchestra and tape	O	1965	60'50"	2				
Lewin-Richter	Electronic Study No.2	C	1965	3'15"	2				
Nikolaïs	Galaxy	Bb	1965	90'	2				rin Nikolaïs
Luening	Opening from Theater Piece No.11 (revision from 1956)	C	1965	10'	2				
Appleton	Study No.3 (Columbia Etude No.1)	St	1965	1'55"	2				
Carlos	Pamposities (with narrator)	C+	1965	8'00"	4				
Lanza	Exercise I	C	1965	4'00"	2				
Appleton	Infantasy	C	1965	2'56"	2				
Maayani	Microtonus	C	1965	5'20"	2		IMP		
Mimaroglu	Anacolutha	C	1965	19'14"	2				
Mimaroglu	Anacolutha (extract)	C	1965	9'53"	2	Tur			
Wuorinen	Orchestral and Electronic Exchanges, for orchestra and tape	C+	1965	16'30"	4		McM		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Maayani	The Frame	F	1965	20'	2				rin Tel-Aviv
Mimaroglu	Transitive I	C	1965	3'28"	2				
Usachevsky	Of Wood and Brass (revised from 2 short works for instruments and tape, both withdrawn: "Untitled" and "Electronics for Orchestra")	C	1964-65	4'30"	2	CRI			
Mimaroglu	Agony (Visual Study No.4, after Anshile Gorky)	C	1965	9'24"	2	Tur			
Nikolaïs	Vaudeville of the Elements	Bb	1965	90'	2				rin Nikolaïs
Davidovsky	Electronic Study No.3 (In memory of Edgard Varèse)	C	1965-66	5'00"	4			MMC	
Lanza	Plectras II, para piano y banda magnética	C+	1966	4'34"	2	JME			
Druckman	Animus I, for trombone and tape	C+	1966	12'40"	4	Tur	Mer		
Ghent	Hex, an Ellipsis, for trumpet, instruments and tape (cues signals on 4th track)	C+	1965-66	16'00"	4				rin IEMC
Howe	Composition for Two Speakers	C	1965-66	9'00"	2			Syn	rin NJ Music IV
Lanza	Interferences I, for two groups of wind instruments and electronic sounds	C+	1966	4'38"	4				
Appleton	Georganna's Fancy	C	1966	2'30"	4				
Ezaki	Electronic Music 225	C	1966	2'25"	2				
Shields	Icarus and 4-H Club (2 plays)	Th	1966	10'	1				
Ezaki	Fantasy	C	1966	2'42"	2				
Shields	Magikos	B	1966	9'	2				
Ezaki	Metamorphism of One Short Attack	C	1966	4'00"	2				
Maksimović	Two Basho's Haiku, for female voice, flute, violin, piano and stereo tape recorder	C+	1966	8'00"	2			Syn	rin NJ Music IV not in archive
Ezaki	Study of Orchestra, Voices and Electronic Sound (including material from recordings of previous vocal and instrumental works by the composer)	C	1966	8'48"	2				
Ezaki	Gagaku	C	1966	1'28"	2				
Bautillier	Masks	B	1966	11'	2				
Ezaki	Electronic Music 402	C	1966	4'02"	2				
Mimaroglu	Transitive II	C	1966	6'04"	2				
Marshall I	Transmogrification	C	1966	14'	4				
Grau	Toka	C	1966	6'42"	2				
Shields	Voltri	St	1966	3'	2				
Mimaroglu	Sadome et Gomorre	Th	1966	16'10"	2				
Ezaki	Meiso No.1 (Meditation)	C	1966	1'55"	2				
Friedman	Suite from Macbeth	Th	1966	32'	1				
Shields	Dance Piece	B	1966	3'30"	2				
Oliveros	The C (S) for ONCE, for 11 players and 3 tape recorders	C+	1966	25'	3x2				not in archive
Ezaki	Meiso No.2 (Meditation)	C	1966	3'55"	2			Syn	
Dugger	Three Pieces, for 6 instruments and Synthesizer	C+	1966	7'	4				
Oliveros	Theater Piece, for garden hoses, staging and tape	MT	1966	15'	2				not in archive
Sollberger	Antigone	Th	1966	40'	2				
Sollberger	Antigone, concert version for actor and tape	C+	1966	12'	2				
Ezaki	Electronic Music 313	C	1966	3'13"	2				
Mimaroglu	White Cockatoo (Visual Study No.5, after Jackson Pollock)	C	1966	4'45"	2				
Ezaki	Subway in New York	C	1966	2'24"	2				



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
						Disc	Tape	Others	
Shields	Walking on the Surface of the Sun	C	1966	3'40"	2				
Winkler	Agamemnon	Th	1966	15'	2				
Friedman	Music for Art	Sn	1966	25'	1				
Obradović	Elektronska fuga No.1, za stereo magnetofon	C	1966	2'08"	2				
Friedman	Dream	Th	1966	4'30"	1				
Valcárcel	Invenición	C	1967	5'15"	2				
Usachevsky	Mourning Becomes Electra (for opera by Marvin Levy)	O	1967	0'20"	2				
Obradović	Mikro-simfonija (III simfonija), za simfoniski orkestar i stereo magnetofon	C+	1967	12'	2				
Davidovsky	Synchronisms No. 4 (Palm No.70), for boys' or mixed chorus and tape	C+	1966-67	6'	2		MMC		
Dodge	Reciprocals, for converted digital tape and two percussionists	C+	1967	11'40"	1			Syn	rln NJ Music IV
Boutillier	Pococurante	B	1967	11'10"	2				
Mimaroğlu	Six Preludes (work in progress)	C	1966-67		2				
Pinilla	Prisma	C	1967	5'30"	2				
Marshall I	(work in progress for tenor saxophone, French horn, violin and tape)	C+	1967	(7')					
Butler	(work in progress)	C	1965-67	(5')	2				
Usachevsky	Line of Apogee (work in progress)	F	1967	(30')	1				
Druckman	Animus II, for instruments and tape (work in progress)	C+	1967						
Druckman	Animus III, for woodwind quintet and tape (work in progress)	C+	1967						
Friedman	Concerto for alto saxophone and tape (work in progress)	C+	1967					Syn	rln NJ Music IV
Hawe	Computer Variations (work in progress)	C	1967						
Lanza	Interferences II, for percussion ensemble and tape (work in progress)	C+	1967						
Mimaroğlu	L'après-midi d'un faune (work in progress)	C	1967						
Mimaroğlu	Da Capo (work in progress)	C	1967						
Shields	(work in progress for harpsichord and tape, with optional dancers)	C+	1967						
Smiley	(work in progress)	C	1967						
Valcárcel	Cantata, for chorus and tape (work in progress)	C+	1967						
Wuorinen	(work in progress)	C	1967	(8')				Syn	

## NEW YORK (Tony Conrad)

ip

Conrad	Three Loops, for performers and tape recorders: Chance, Aria, (Din)	C+	1961	ind (loops)	2x1				
Conrad	Flaming Creatures	F	1963	48'	1				
Conrad	The Flicker	Ff	1965	30'	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
						Disc	Tape	Others	
NEW YORK (Philip Corner)									
ip									
missing details either unknown or withheld as irrelevant from the composer's point of view; all works composed between 1961 and 1966									
Corner	Composition with/or without Beverly, for one or more improvising performers, percussion instruments or percussive sounds, and tape (tape also "performed": rhythm of audibility/inadibility, change of dynamics)	C+	1961	ind	1				
Corner	Oracle, tape material on 4 channels, may be used to produce various different pieces ("Cantata on Images of War", "Marches from Oracle", etc.); most performed version	C	1962						
Corner	Strike Week Version	C	1962	20'	2/1				
Corner	Lucinda's Pastime (three movements, each of which may be terminated before the end by fading out)	C	?	17'30"	1?				
Corner	from That's (Sound Assemblage, focus on material from Massenet's opera), for tape, performers, slides, sections, etc. (part of the tape may also be played alone)	C / MT	?	ind	1?				
Corner	Memories: Performances (an Assemblage, to be played in combination with live performance, or alone as a radio broadcast or in private - always to be played only in part)	C+	1964?	ind (18')	1?				
Corner	Strata, ——— Second Layers (at least a solo), for electronic transformation of performance	C+	1965?	ind	1? ch			SEP	
Corner	as pure to begin, with piano and random noises, and amplification	C+	1965?	ind	1? ch			SEP	
Corner	Lexington Avenue Subway, 86th Street to 125th Street	C	?	ind	1?				
Corner	Beach at Newport (Rhode Island)	C	?	ind (loop)	1?				
Corner	The Piece of Reality for Today	C	?	ind	1?				
Corner	Big Trombone, for bass trombone (improvisation) and tape	C+	?	10'	1?			Pop	
Corner	Hommage à François Couperin, le Grand, for Passacaille (Couperin) and tape	C+	?	?	1?				
Corner	Pachanga Occasion, for tape with improvising musicians, singing and dancing	C+	?	ind (loops)	ind (many)			Pop	
Corner	"DO", for (with) (to?) MAXFEED AM (stereo)...FM, AM/FM (realization of "Maxfeed" by Max Neuhaus)	C+/MT	1966	ind	ind ch			Max	
Corner	works involving amplified sound:	C+	1961-66	ind	ind ch				
	High Contrast								
	Loud Music for Large Space								
	Imminences								
	Intermission (or Beforehand, During, etc.) - amplified audibility of purposive work								
	Project for Outdoor Seance								
Corner	works which may use amplification (as an organic component):	C+	1961-66	ind	ind ch				
	C Major Chord							SEP	
	Solo Music and More, for any number of soloists (1963)							SEP	
	Reconstititutional							SEP	
	One Object								
	Carrot Chew Performance								

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Cormer	Punishment Piece, for Du Young Chung (1961)								
	Concert, for ensemble (1961)								
	Moving Piece								
	Heavy Lines								
	Lovely Music								
Cormer	Dubious References of Things which have no yesterday, no tomorrow, no today								
	works for live performance and amplified or electronic sound:	C*	1961-66	ind	ind ch				
	Flores								
	up to 7 juxtaposed, and.... for solo performer (1965)								
	stepped from another dance, this time for Sally								
Cormer	Same Hard Edges								
	Hear it!								
	Piece of Piles of (live electronic audience piece)								
	works which may include live electronic realization:	C*	1961-66	ind	ind ch				
	Pulse (with oscillators)								
	Excesses (with oscillators)								

## NEW YORK (Robert Dunn)

ip									
Dunn	Poem for Chairs, Tables, Benches, Etc. (or other sound sources) (La Monte Young), electronic realization	C	1960	ind	5x1				rev Maxfield

## NEW YORK (Morton Feldman)

ip									
Feldman	Marginal Intersection, realization for winds, brass, woods, glass, metals, gramophone record (piano), amplified guitar, sound effects recording of riveting machines and two oscillators (high and low pitched: inaudible)	C*	1951	8'30"	2 ch			Pet	

## NEW YORK (Abraham H. Frisch)

PP 1950									
Frisch	(several hundred experimental rhythmic studies using magnetized dies as sound sources. These dies consist of parallel metal rods of various diameters affixed to metal bars; a sound is recorded by placing a die directly on the tape)	St	1950-	(2'-3')	1-5				

USA 2

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
NEW YORK (John Giorno)									
ip									
other short poems (Giorno)									
Giorno	Raspberry	C	1967	20'	1				Poe
NEW YORK (Peter Glushanok)									
PP (1958) 1962									
Glushanok	The Buoy	C	1959	4'	1				
Glushanok	Balinese Babe	C	1959	3'	1				
Glushanok	The Ark	C	1960	5'30"	2				
Glushanok	Study 2	C	1962	3'	2				
Glushanok	Study 3	C	1962	4'	2				
Glushanok	In the Cavern	Th	1963	?	2				
Glushanok	Traveler 3	C	1963	7'	2				
Glushanok	World's Fair (Kodak Chemical)	Sn	1964	3'	3x2				
Glushanok	Hapless Astronaut	C	1964	5'	2				
Glushanok	Dirge for Flip	C	1965	5'	2				
Glushanok	Winged Fugitive	C	1965	6'30"	2				
NEW YORK (Anthony J. Gnazzo)									
ip									
Gnazzo	In the World (live performance with electronic instruments)	C*	1966	18'00"	ind ch				
Gnazzo	"....but don't step on my blue suede bandoneon" (live performance with electronic instruments)	C*	1966	35'00"	ind ch				
Gnazzo	Long Distances (live performance with electronic instruments)	C*	1966	6'27"	ind ch				
NEW YORK Gotham Recording Corporation									
io									
Dockstader	Eight Electronic Pieces:	D	1959-60	35'27"	1	Fol			



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	Piece No.1			1'57"					
	Piece No.2			3'00"					
	Piece No.3			4'04"					
	Piece No.4			2'23"					
	Piece No.5			4'25"					
	Piece No.6			3'00"					
	Piece No.7			7'38"					
	Piece No.8			9'00"					
Dockstader	Traveling Music	D	1960	9'12"	2	Owl			
Dockstader	Luna Park	D	1961	11'27"	2	Owl			
Dockstader	Apocalypse	D	1961	19'10"	2	Owl			
Dockstader	Two Fragments from Apocalypse	D	1961	6'08"	2	Owl			
Dockstader	Drone	D	1962	12'30"	2	Owl			
Dockstader	Water Music	D	1963	18'05"	2	Owl			
Dockstader	Quatermass	D	1964	45'55"	2	Owl			
Dockstader	Two Moons of Quatermass	D	1964	9'00"	2				
Dockstader	Four Telemetry Tapes	D	1965	14'00"	2				
Dockstader	(work in progress)	D	1966-67	(45')	2	Owl			mat IEMC

## NEW YORK Henry Street Settlement Playhouse

ip 1955-64 moved to Nikolais private studio

bullet productions mostly for the Alwin Nikolais Dance Company

Nikolais	Village of Whispers	Bb	1955	30'	1				
Nikolais	Masks, Props and Mobiles	Bb	1955	30'	1	Hnv			
Nikolais	Kaleidoscope	Bb	1956	45'	1				
Nikolais	Prism	Bb	1956	30'	1	Hnv			
Nikolais	Cleft	B - Sr	1957	3'	1				
Nikolais	Yaw	B - Sr	1957	3'	1				
Nikolais	Glint	B - Sr	1957	3'	1				
Nikolais	No Where Bird	B - Sr	1957	3'	1				
Nikolais	Cantours	B - Sr	1957	3'	1				
Nikolais	Cantos	Bb	1957	20'	1				
Nikolais	Mirrors	Bb	1958	45'	1	Hnv			
Nikolais	Allegory	Bb	1959	60'	1	Hnv			
Nikolais	Kites	Bb - TV	1959	1'50"	1	Hnv			
Nikolais	Pavanne	Bb - TV	1959	4'	1				
Nikolais	Ritual	Bb - TV	1959	4'	1				
Nikolais	Seascape	Bb - TV	1959	4'	1				
Nikolais	Entre-Act (Hypnotist, Side Show)	B	1959	8'	1				
Nikolais	Totem	Bb	1960	70'	1				
Nikolais	Nooumenon	Bb	1960	6'	1				
Nikolais	Paddles	Bb	1960	4'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Nikolais	Stratus	Bb	1961	30'	1				
Nikolais	Nimbus	Bb	1961	30'	1				
Nikolais	Sonatina	B	1961	7'	1				
Nikolais	Calligraph for Martyrs	B	1961	28'	2				
Nikolais	Totem - The World of Nikolais	B - F	1962	17'	1				rln CPEMC
Nikolais	Facets	B	1962	17'	2				
Nikolais	Antechamber	B	1962	6'	2				
Nikolais + Seawright	Image	Bb	1963	90'	1				rln CPEMC
Nikolais	Contours	B	1963	4'	1				
Nikolais	Bird Solo	B	1963	4'	1				

## NEW YORK (Dick Higgins)

ip

Higgins D	Tape Piece No.1	C	1957	3'	1				
Higgins D	Exp No.1 and No.2	C	1957	Ind (loops)	ind x 2				
Higgins D	A Loud Symphony	C	1958	20'	2				
Higgins D	Graphis 24 (score for controlling feedbacks and theremins)	C*	1958	ind	ind ch				
Higgins D	5 Electronic Constellations	C	1959	5'	2				
Higgins D	Symphony No.3 1/2 (in 42.6 Second Form)	C	1959	0'50"	1				
Higgins D	Theater Music (collage for TV happening)	MT-TV	1959	4'	1				
Higgins D	A Tiny Movie, light and slide show	C*	1959	ind	ind ch				
Higgins D	Mechanical Music No.1, "Saint Joan at Beaufort"; electrical circuitry randomizing the use of household appliances and heavy machinery	C*	1959	ind	ind ch				
Higgins D	Mechanical Music No.2	C*	1959	ind	ind ch				
Higgins D	5 2/3 Minutes for Dick Maxfield	C	1960	5'40"	2				
Higgins D	Big Constellation	C	1960	6'	2				
Higgins D	Decorated With Witches	C	1960	ind	2				
Higgins D	In the Context of Shoes..., happening for stereo tape recorder(s), microphones, vacuum cleaners, drills, ribbons, motion picture and slide projectors, gardener's shears, piano, musicians, "antidancers" and other performers	MT	1960	ind	ind x 2				
Higgins D	In Memoriam	C	1960	12'	2				
Higgins D	The Moon is Rising (doubled version of "In Memoriam")	C	1960	24'	2				
Higgins D	Mechanical Music No.3, No.4 and No.5; variable output transformers and rheostats, music boxes, visual materials, etc.	C*	1960	ind	ind ch				
Higgins D	Final Situation (for Con Ed); randomizing and changing collage of circuits and appliances	C*	1960	ind	ind ch				
Higgins D	Requiem for Wagner the Criminal Mayor	C	1961	20'- 540'	1-4x2				
Higgins D	Gift Nos.1-7	C	1961	ind (loops)	ind x 2				



## 216 USA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Higgins D	For the Dead (stereo tape loop construction for film loop)	FF	1965	ind (loop)	2		
Higgins D	Automatic Processions, happening using randomized transportation and lumbering equipment (work in progress)	MT	1966-67	ind	ind ch		

## NEW YORK (Toshi Ichihyanagi)

ip

Ichihyanagi	Appearance, for one stringed instrument and one brass instrument, one organ or bandoneon, 2 oscillators and 2 ring modulators	C*	1967	ind, min 16'	2 ch		p Ichihyanagi Lucier/ Barlett Maginnis Shapiro
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## NEW YORK Electronic Music Studio, Intermedia Program, School of the Arts, New York University (NYU)

PP 1966

Subotnick	Prelude No. 4, for piano and tape	C+	1966	7'	2	MCA	
Kirchner	String Quartet No. 3, for string quartet and tape	C+	1966	14'	2		
Sahl	A Mitzvah for the Dead, for solo violin and tape, or tape alone	C+	1966-67	22'	2		
Subotnick	Play! No. 4, for soprano, 3 instruments, tape and 2 films (Anthony Martin)	C+	1967	17'	2	MCA	
Ichihyanagi	(untitled work for chorus and tape)	C+	1967	15'	1	Cal	
Subotnick	Parades and Changes (new version, c.f. SFTMC)	MT	1967	75'	2	MCA	
Subotnick	(work in progress for orchestra and tape)	C+	1967	(14')	2	MCA	

## NEW YORK (Joe Jones)

ip

see also appendix "Sca"

Jones J	(experiments and short compositions)	St	1954-59				lost
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## NEW YORK (Takehisa Kosugi)

ip

Kosugi	Music G No. 2, for AF oscillators, fans and instruments	C*	1966	15'	1 ch		
Kosugi	Mano-dharma '67 No. 2, for RF oscillators and receivers	C*	1967	60'	1 ch		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Kosugi	Mano-dharma '67 No. 3, for RF oscillators, receivers and breeze	C*	1967	210'	1 ch		
Kosugi	Mano-dharma '67 No. 4, for RF oscillators, receivers and instruments	C*	1967	30'	1 ch		
Kosugi	Eclipse No. 1, for RF oscillators, receivers and slow movement	C*	1967	20'	1 ch		
Kosugi	Eclipse No. 2, for RF oscillators, receivers and doors	C*	1967	20'	1 ch		
Kosugi	Eclipse No. 3, for RF oscillators, receivers and dances	C*	1967	20'	1 ch		

## NEW YORK (George Maciunas)

ip

Maciunas	Music for mouth and microphone, for microphone and amplification system	C*	1961?	3'	1 ch		
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## NEW YORK (Jackson MacLow)

ip

MacLow	The Symmetries (tape version)	C	1966 (1961)	?	1		Poe
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## NEW YORK (Richard Maxfield)

PP 1959-65 moved to San Francisco

Maxfield	Sine Music	C	1959	6'	1		
Maxfield	Electronic Music	C	1959	5'	1		
Maxfield	White and Square	C	1959	3'	1		
Maxfield	Pastoral Symphony	C	1959	2'-6'	ind		
Maxfield	Sketches for the Opera "Stacked Deck"	C	1959	15'	1		
Maxfield	Lunamle	B	1959	7'	1		
Maxfield	Cough Music	C	1959	2'-12'	ind		
Maxfield	Exercise Music	B	1960	4'	1		
Maxfield	A Swarm of Butterflies Encountered on the Ocean	B	1960	6'-12'	ind		
Maxfield	Stacked Deck, opera for tape music, singer-actors and lighting in free collage (book by Dick Higgins)	O	1960	23'	2		
Maxfield	Radio Music	C	1960	2'	3		
Maxfield	Night Music	C	1960	11'	3		
Coge	Music for "The Marrying Maiden" (play by Jackson MacLow)	C / Th	1960	9'	1		Pet
Maxfield	Italian Folk Music	C	1960	3'-14'	ind		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Maxfield	Fermentation (for John Cage)	C	1960	14'	2				rlin Dunn
Maxfield	Perspectives, for violin and tape	C+	1960	6'	1				
Maxfield	Amazing Grace	C	1960	3'-7"	Ind	***			
Maxfield	Wind, for saxophone and tape	C+	1960	25'	Ind				
Maxfield	Peripatela, for saxophone, violin, piano and tape	B	1960	55'	3				
Maxfield	Poem for Chairs, Tables, Benches, Etc. (or other sound sources) (La Monte Young, version prepared by Robert Dunn), electronic realization, to be played with a reading of "Lecture 1960" (La Monte Young)	C+	1960	Ind	3				
Maxfield	Piano Concert for David Tudor, for piano and tape	C+	1961	12'	Ind	***			
Maxfield	Perspectives II for La Monte Young, for violin or other bowed instrument and tape	C+	1961	4'-30'	Ind				
Maxfield	Dishes	C	1961	4'-7"	Ind				
Maxfield	Clarinet Music, for two or more clarinets and tape	C+	1961	6'-30'	Ind				
Maxfield	Suite from Peripatela	C	1961	18"	3				
Maxfield	An Opera for Simone (for Simone Morris), for tape with or without Simone	MT	1961	16'	3				
Maxfield	Steam	C	1961	4'-8"	2x2				
Maxfield	Dromenon, for mixed instrumental ensemble and tape	B	1961	25'	Ind				
Maxfield	Concert Suite from Dromenon, for mixed instrumental ensemble and tape	C+	1961	14'	2				
Maxfield	Toy Symphony, for flute, violin, toys, wooden boxes and ceramic vase with tape	C+	1962	11'	Ind				
Maxfield	Setting of Three Poems by Sylvia Spencer, for reader and tape	C+	1962	6'	3				
Maxfield	Garden Music	C	1963	Ind	2				
Maxfield	Bacchanale	B	1963	11'	2				
Maxfield	Bhagavadgita Symphony, Chapter XI	C	1963	12'	3				
Maxfield	Electronic Symphony	C	1964	11'	2				
Maxfield	African Symphony	C	1964	7'	3				
Maxfield	Sirens	C	1964	2'	2				

## NEW YORK (John Herbert McDowell)

ip

other smaller works not listed

tape generally used in combination with instruments for B, Th, and F

McDowell	Production	C	1952	8'	1				
McDowell	At Home	B	1955	17'	1				
McDowell	Landscape	B	1955	51'	1				
McDowell	Music for a While	C	1960	7'	3x1/ 2+1				
McDowell	Winter Music, for 5 instruments and tape	C+	1960	12'	1				
McDowell	A Salute to Our National Guard (happening staged by composer)	MT	1960	12'	3x1/ 2+1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
McDowell	Tragic Jelly (for play "Children from their Games")	Th	1961	3'	1				
McDowell	Narrative	B	1961	11'	1				
McDowell	Auguries	Bb	1961	7'	1				
McDowell	The Greater Waltzes than These	Bb	1962	17'	1				
McDowell	Watson's Wake	F	1962	6'	1				
McDowell	Guinevere, or the Death of the Kangaroo	Th	1964	8'	1				
McDowell	Tumblers	B	1964	7'	1				
McDowell	Ur, for organ, percussion and tape	B	1965	14'	1				
McDowell	Three Dances	F	1965	18'	1				
McDowell	Yesterday's Twilight Not Included	B	1965	12'	1				
McDowell	Dance for Lots of People	B	1965	10'	1				
McDowell	Deadly Sins	F	1965	5'	1				
McDowell	Fantastic Gardens	B	1965	4'	1				
McDowell	In Three Zones	Th	1966	4'	1				
McDowell	Good Times at the Cloud Academy	B	1966	27'	1				
McDowell	The Phantom of the Opera	B	1966	8'	1				
McDowell	Dark Psalters	B	1967	12'	1				
McDowell	Tuning Fork	C	1967	1'30"	1				
McDowell	Long Dance	B	1967	50'	1				
McDowell	Murder a la Mod	F	1967	12'	1				

## NEW YORK (Max Neuhaus)

PP 1964

Neuhaus	27'10.554" for a percussionist (Cage, 1956): Realization '64, for amplified percussion	C*	1964	28'	1 ch			Per	
Neuhaus	Four Systems (Brown, 1954), for 4 suspended cymbals and 4 contact microphones	C*	1964	10'	1 ch			AMP	
Neuhaus	27'10.554" for a percussionist (Cage, 1956): Realization '65, for percussionist, amplified instrument (3 contact microphones) and magnetic tape (Urbana studio)	C+	1965	9'45"	2			Per	rlin Urbana
Neuhaus	Fantasia Mix - Feed (Cage, 1958 - Neuhaus), for 4-12 adjustable resistances (potentiometers), affecting the gain, frequency response, acoustic path or phase shift of 2-12 feedback channels (open air performance with 5 PA systems, 1967)	C*	1965	10'	2-12 ch	Mas		Per	
Neuhaus	Cœur pour batteur - Positively Yes (Bussotti, 1959 - Neuhaus), for amplified and non-amplified percussion sounds (3 contact microphones and throat microphone)	C*	1965	10'-15'	2 ch			UE	
Neuhaus	Max-Feed: transistor radio circuitry, microphone, amplification and HI-FI system ("composition and design of electronic device for manufacture and sale to the general public")	C*	1966	Ind	Ind ch			Mas	
Neuhaus	Public Supply, for 10 public telephone lines, with mono or stereo radio station (one version with "delayed feedback flow")	C*	1966	Ind (90')	2/1 ch				
Neuhaus	(work in progress)	C*	1967						



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## NEW YORK (Alwin Nikolais)

PP 1964 moved from Henry Street Settlement Playhouse

ballet productions mostly for the Alwin Nikolais Dance Company

Nikolais	Sanctum	Bb	1964	90'	2				rln CPEMC
Nikolais	A Brief Glossary of Personal Movements	B	1964	3'	1				
Nikolais	A Gothic Tale	B	1964	20'	2				rln CPEMC
Nikolais	Galaxy	Bb	1965	90'	2				rln CPEMC
Nikolais	Vaudeville of the Elements	Bb	1965	90'	2				rln CPEMC
Nikolais	Space Rendezvous	F	1966	20'	1				
Nikolais	Chimera	B	1966	25'	2				
Nikolais	Chorus I	B	1966	20'	2				
Nikolais	Samnillaquy	Bb	1966-67	38'	2				
Nikolais	Fusion	B - F	1967	17'	1				
Nikolais	Premier	Bb	1967	35'	2				

## NEW YORK Polytechnic Institute of Brooklyn

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since 1966 studies in computer music with IBM 7040, program developed in FORTRAN language (Tenney); continued from work at BTL, and computer analysis of music at the Computational Center, Yale (see appendix "Syn")

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## NEW YORK (Steve Reich)

PP 1966 moved from San Francisco

Reich	Come Out	C	1966	13'30"	2				
Reich	Melodica	C	1966	10'30"	2				
Reich	Saxophone Phrase, for soprano saxophone and tape	C+	1966	10'-15'	2				
Reich	Four Pianos, for four electric pianos with headphones	C*	1967	20'-30'	4 ch				
Reich	Buy Art Buy Art (music on three simultaneous continuous loop cartridges)	Sn	1967	70'	3x1				

## NEW YORK (Terry Riley)

iP moved from San Francisco

Riley	I can't stop	C	1966?	?	1?				Pop
Riley	"Shemooshe" (?)	C	1966?	?	1?				Jaz
Riley	Dorian Reeds, for saxophone and 2 tape recorders (tape feedback loop)	C*	1966	14'55"	1 ch			Mas	

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## NEW YORK (Michael Sahl)

PP 1964-1964

Sahl	Sunday	C	1964	4'23"	1				
Sahl	The Nicest Thing About You	C	1964	4'09"	1				
Sahl	Nothing you can do, Baby	C	1964	2'31"	1				
Sahl	The Waltz	C	1964	7'56"	1				
Sahl	Sueños de Nueva York	C	1964	4'35"	1				
Sahl	217 Avenue A	C	1964	6'43"	1				
Sahl	The Third Piece	C	1964	9'33"	1				
Sahl	Fragment of a Dream of Childhood	C	1964	5'11"	1				
Sahl	Movable Sounds	C	1964	7'34"	1				

## NEW YORK (Robert Cosmos Savage)

ipj

Savage	Twelve Tape Collages for the Dance	B	1958-67	3'-30'	1-4				
Savage	A Winter's Tale	Th	1960	45'	1				
Savage	The Cretan Women	Th	1961	30'	1				
Savage	Television Commercial Series for the Dance (47 episodes)	B - In	1964-67	0'05"-3'00"	1				
Savage	Medea	Th	1965	60'	1				
Savage	Untitled	B	1965	12'	1				
Savage	The Waste Land	B	1965	33'	2x1				
Savage	Antigone	Th	1966	45'	1				
Savage	Tape, 8 Television, 8 Dancers (audio for each TV set optional)	B	1966	10' (ind)	1				
Savage	Wayzeck	Th	1966	45'	1				
Savage	The Next Thing, for tape, 4 dancers, violist (complete viola part from Mozart's "Don Giovanni") and television without audio	Th	1966	90' (ind)	1				
Savage	Gorilla Queen	Th	1967	45'	1				
Savage	Clay-Listan, for tape and television without audio (including commercials)	B	1967	20'	1				
Savage	Clay-Patterson, for tape and television without audio (including commercials)	B	1967	50'	1				
Savage	Clay-Terrel, for tape and television without audio (including commercials)	B	1967	60'	1				
Savage	Canon for 3 Tape Recorders	B	1967	8'	3x1				

## NEW YORK (Joseph Scianni)

ipj

Scianni	Horizon South, for contrabass and electronic mutations (stereo tape)	C+	1962	13'	2				
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Scianni	Another Time: Another Voice (instruments and tape)	F	1964	32'	1				

## NEW YORK (Gary Sherman)

PP 1965-67 moved to Clifton, N.J.

also various small compositions (Sherman)

Sherman	Shadow of Evil	F	1965	40'	4				
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## NEW YORK (Eric Siday)

PP (1949 ?) 1962

also background music (available on hire from Joseph Weinberger and Conroy, London, non-commercially)

all works popular in style

Siday	(music for advertising purposes, commercials, etc.)	In	1949-62	(1')	1				
Siday	(music for radio and TV signature tunes, commercials, etc., including Ford, Westinghouse, American Express, Maxwell House, weather forecasts, sports programs, time checks, CBC color TV program identification theme and ABC network theme; also "Identitones Inc.", 50 sound images for radio and TV station call letters)	In	1962-	(0'05"-0'07")	1				
Siday	Since the Flight (sequence for collaborative television ballet, recorded on video-tape)	B - TV	1967	8'	(4)				

## NEW YORK Studio D, Carroll Musical Instrument Studios

PP (1963) 1964

all works popular in style

Perrey	(TV and radio commercials: Volkswagen, RCA, Bardahl)	In	1964	3 x 1'	1				
Perrey	Electronic Music from Outer Space	D	1965	40'	1	Msc		Poo	
Kingsley + Perrey	The In Sound from Way Out!	D	1966	28'44"	2	Van		Poo	
Kingsley + Perrey	(TV and radio commercials: Coca Cola, General Tire, American Steel, No-Cal, Stop and Shop Markets)	In	1966-67	5 x 1'	1				
Kingsley + Perrey	(record in preparation)	D	1967	(40')	2	Van		Poo	

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## NEW YORK (James Tenney)

ip

Tenney	Couplings (for kinetic theater piece "Snows")	MT	1966	30'	1				
Tenney	Collage No. 2 (for film "Vier Flakes")	F	1966	12'	1				

## NEW YORK The Theatre of Eternal Music

PP (1960) 1962

group performances, improvising on predetermined combinations of specific frequencies in relation to a lowest fundamental and a drone; using microphones, mixing equipment, low-pass filter, amplifier and several loudspeakers (all channels mixed together on each loudspeaker). Durations usually 2-3 hours. Performers: John Cale (viola, sarinda, 3-string drone, 4-string drone, bowed gong, voice; 1962-65), Tony Conrad (violin with electro-magnetic transducer, strings, guitar, lute, bowed gong; since 1962), Terry Riley (voice; since 1966), La Monte Young (soprano saxophone, piano, bowed gong, voice; since 1962), Marian Zazeela (bowed gong, voice; since 1962) - also Angus MacLise (hand drums; 1963), Terry Jennings (soprano saxophone; 1964), Dennis Johnson (voice; 1964)

Young	Composition 1960 No. 9 (electronic realization: hum Ampex 601)	C*	1960	ind	1 ch				
Young	Untitled Works (version for four performers)	C*	1963	ind	ind ch				
Young	Studies in the Bowed Disc, for bowed gong (two or four performers) with amplification	C*	1964-65	ind	ind ch				
Young	THE SECOND DREAM OF THE HIGH-TENSION LINE STEPDOWN TRANSFORMER, from THE FOUR DREAMS OF CHINA to Marian (day of the unquiet grave - smoke of the shore): version for two violins with amplification	C*	1965 (1962)	ind	ind ch				
Young	THE TORTOISE, HIS DREAMS AND JOURNEYS:								
	PRELUDE TO THE TORTOISE	C*	1964	ind	ind ch				
	THE TORTOISE DRONING SELECTED PITCHES FROM THE HOLY NUMBERS FOR THE TWO BLACK TIGERS THE GREEN TIGER AND THE HERMIT	C*	1964	ind	ind ch				
	THE TORTOISE RECALLING THE DRONE OF THE HOLY NUMBERS AS THEY WERE REVEALED IN THE DREAMS OF THE WHIRLWIND AND THE OBSIDIAN GONG AND ILLUMINATED BY THE SAWMILL, THE GREEN SAWTOOTH OCELOT AND THE HIGH-TENSION LINE STEPDOWN TRANSFORMER	C*	1964	ind	ind ch				
	THE OBSIDIAN OCELOT, THE SAWMILL, AND THE BLUE SAWTOOTH HIGH-TENSION LINE STEPDOWN TRANSFORMER REFRACTING THE LEGEND OF THE DREAM OF THE TORTOISE TRAVERSING THE 189/98 LOST ANCESTRAL LAKE REGION ILLUMINATING QUOTIENTS FROM THE BLACK TIGER TAPESTRIES OF THE DRONE OF THE HOLY NUMBERS	C*	1965	ind	ind ch				
	7	C*	1966	ind	ind ch				
	THE CELEBRATION OF THE TORTOISE	C*	1966	ind	ind ch				
	TORTOISE	C*	1966	ind	ind ch				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
						Disc	Tape	Others	
Young	Drift Studies, for 3 sine-square wave generators and vibrator with contact microphone (sound environment)	C* - 5n	1966-67	ind	ind ch				
Young	Studies with voices, sine waves and vibrator, with specific combinations of harmonically related frequencies (sound environment)	C* - 5n	1966-67	ind	ind ch				

## NEW YORK (Edgard Varese)

ip

Varèse	Déserts, for wind, percussion and magnetic tapes	C+	1953-54 (1949-52)	10' (23')	1	Col	C/m	rls Paris GRM rev CPEMC
Varèse	Good Friday Procession in Vargas (for film "Around and About Joan Miró")	F	1955	2'47" (66')	1			

NEW YORK (The Velvet Underground)

ip 1965 (?)

pop group sponsored by Andy Warhol (featured in his "The Exploding Plastic Inevitable" environment); use of extreme amplification and feedback in performance by one of the group, John Cale (electric viola) - previously with The Theatre of Eternal Music

only works on Verve record are listed: no other details available

group	Heroin	C*	1966?	7'05"	1 ch	Ver	Pop
group	Run, Run, Run	C*	1967?	4'18"	1 ch	Ver	Pop
group	European Son to Delmore Schwartz	C*	1967?	7'40"	1 ch	Ver	Pop

NEW YORK (Charles Whittenberg)

ip

Whittenberg	Study for solo clarinet with electronic extensions (for clarinet and tape)	C+	1961	10*	1		withdrawn
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NEW YORK (?) (Glenn Williams)

ip (?)

untraced

Williams G	From Inner Space	F	1961	7 <sup>1</sup>	1
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	NORTH TONAWANDA (Harald Bode)								
	PP (1961) studio to be in operation late 1967								
	ROCHESTER Eastman School of Music, University of Rochester								
	PO to be ready late 1967 (Barlow: see also under APELAC studio)								
	/								

STONY POINT (John Cage + David Tudor)

PP 1960

live electronic performance equipment

see also appendix "Pre" (Cage)

Tudor: other live electronic performances to be found under indexed references

B and MT with Merce Cunningham Dance Company

Cage	Music for amplified toy pianos, for one performer and any number of toy pianos (contact microphones)	C*	1960	ind	ind ch	Pet	p Tudor
Cage	Cartridge Music, for any number of players (amplified "small sounds") and loudspeakers (record version, 1962, superimposes 4 performances by Cage and Tudor, using cartridges - with various objects inserted into them - and other objects with contact microphones, amplifiers, loudspeakers, volume and tone controls)	C*	1960 (20')	ind (20')	ind ch	Tim Pet	p Cage/ Tudor/ von Briel Wolff/ Behnman Wolff/ (etc.)
Cage	Antic Meier (dance version of "Solo for piano", from "Concert for piano and orchestra", 1957-58, with "WBAI" - score for the operation of machines, 1960), electronic version, for amplified piano and electrical circuits	B	1961	ind	ind ch	Pet	p Cage/ Tudor
Cage	Winter Music (for 1-20 pianists), electronic version (also performed with "Atlas Eclipticall")	C*/B	1961 (1957)	ind	ind ch	Pet	p Cage/ Tudor/ Pausseur Tudor
Cage	Atlas Eclipticall, for chamber or orchestral ensemble (with or without "Winter Music", electronic version), version with contact microphones, amplifiers and loudspeakers operated by an assistant to the conductor (part prepared from "Cartridge Music": performed 1962 with Max Mathews 6-channel electronic sound system)	C*/MT	1961 (40')	ind (40')	ind ch	Pet	p Cage/ Tudor/ Cage/ Mumma Tudor/ Ichiyonagi/ Maxfield/ Strang/ Wolff
Cage	Variations II (for any number of players, any sound-producing means), electronic version (also performed simultaneously with "Variations III")	C*	1963 (1960-61)	ind	ind ch	Pet	p Cage/ Tudor/ Tudor
Cage	Variations III (for one or any number of people performing any actions), electronic version, for throat and contact microphones and loudspeakers (also performed simultaneously with "Variations II")	C*	1963	ind	ind ch	Pet	p Cage/ Cage/ Tudor
Cage	Electronic Music for Piano, for piano with contact microphones (also performed with 0'00" (solo to be performed in any way by anyone), 1962)	C*	1964	ind	ind ch	Pet	p Cage/ Tudor
Cage	Variations IV (for any number of players, any sounds or combinations of sounds produced by any means, with or without other activities), electronic version (record version, 1965, with microphones, record players, radio tuners, tape recorders with pre-recorded tapes, mixers, amplifiers and loudspeakers)	C*/MT	1964 (180')	ind (180')	ind ch	Eve Pet	p Cage/ Tudor
Tudor	Fluorescent Light, composition for light and sound (microphones)	C*	1965?	ind	ind ch		p Tudor



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Cage	Variations V (37 Remarks re an Audio-Visual Performance), for film, slides (Stan Vanderbeek), dancers, tapes and electrical circuitry (including Max Mathews 76-channel mixer, Billy Kliver photo-electric triggering device, Robert Moog distance-sensitive antenna triggering device; tapes are actuated by the movements of the dancers)	MT	1965	ind (40')	6-16 ch (5x2 + 4x1 tr)		Pet		p Cage Tudor/ Cage Mumma Tudor
Tudor	Music for Piano No. 4 (Ichiyonagi, 1960), electronic version	C*	1965?	ind	ind ch		Pet		p Tudor
Cage	Solo for Voice 2, electronic version	C*	1966 (1960)	ind	ind ch	Col	Pet		p Lucier Oliveros Tudor
Tudor	Bandoneon! (Bandoneon Factorial), for bandoneon (light-programming), 18 sound circuits and 3 TV circuits (visual images by Lowell Cross)	C*	1966	ind	ind ch				p Behman Gnazzo Tudor
Cage	Variations VII, for communication bands, telephone lines, microphones, household appliances and frequency generators (including radio signals, geiger counter 'bleeps' and noises from the ether)	C*	1966	ind	ind ch		Pet		p Behman Cage Cross L Gnazzo Tudor
Tudor	wave train (Behman, 1966), version for 2-5 players, stringed instruments, microphones, amplifiers, loudspeakers, oscillators, ring modulator and tape (Behman, NYC)	C+	1966	15'	1 tr + ind ch				p Cage Mumma Tudor/ Lucier Oliveros Tudor
Cage	Music for Carillon No. 4, for an electronic instrument with electronic accompaniment (feedback) and log (percussion samantian)	C*	1966 (1961)	10'	1 ch		Pet		p Tudor
Cage	Diary: How to Improve the World (You Will Only Make Matters Worse), electronic version, for voice (air, throat) and contact microphones and electronic equipment	C*	1966 (1965)	ind (30'-60')	ind, min 6 ch				p Cage Mumma Tudor

SYRACUSE Electronic Music Studio, Syracuse University

PO (1966) 1967

Morris	(works in progress)	MT	1966-67						
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TRUMANSBURG Electronic Music Studio, Independent Electronic Music Center, Inc. (IEMC)

(R. A. Moog Co. 1964-66)

PP (1964) 1966

Deutsch	Jazz Images, for improvising jazz musicians(s), solo dancer and tape	C+	1964	9'50"	2		Jaz		rev Hunt'don
Fairlie	Sculpture-Bird Collage	C	1965	5'24"	2				
Morris	Concrete Piece	C	1965	2'39"	4				
Morris	Study	C	1965	5'37"	4				
Robb	Fantasy of Echoes (Remembered Song, For the Birds, Tarantella)	C	1965	17'	1				not in archive
Robb	Set for Tape Recorder (Scherzo, Passacaglia, Gigue)	C	1965	5'50"	1				
Perry	Approach - Statement - Retreat	C	1965	6'07"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Hunkins	Monaural Improvisation No. 1 on Echo	St	1965	3'	1				not in archive withdrawn
Hunkins	Monaural Improvisation No. 3	St	1965	5'	1				not in archive withdrawn
Robinson	Uncle Tom's Car barn (original title "Fluted Columns")	C	1965	3'14"	(4)2				
Deutsch	A Little Night Music	C	1965	4'06"	2				rev Hunt'don
Coely	Coltitan (section of "Coltitan - Intuition - Fruition", 15')	C	1965	4'07"	2				rev Boston
Weidenaar	One-Minute Invention No. 3	C	1965	1'00"	2				
Myhill	This Is It	C	1965	2'00"	2				
Robb	Four Marches for Children	C	1965	6'30"	1				not in archive
Hunkins	Variations on a Concrete Theme	C	1965	10'39"	1				withdrawn
Dackstader	(work in progress)	D	1966	(45')	2	Owl			r/n NYC Gotham
Weidenaar	The Thundering Scream of the Seraphim's Delight	C	1966	6'09"	2				not UTEM withdrawn for rev
Ghent	Hex, an Ellipsis, for trumpet, instruments and tape (cueing signals on 4th track)	C+	1966	16'00"	4				r/n CPEMC
Weidenaar	Filmusic	F	1967	4'48"	1				
Fairlie	Where Have All the Flowers Gone?	B	1967	9'20"	2			Pop	
Erb	Reconnaissance, for violin, bass, two electronic setups (Moog synthesizer and 31-tone organ), piano and percussion	C*	1967	8'	2 ch				p White J Wilding- White
Weidenaar	Music for "The Avocado Soda" (work in progress)	Th	1967						

## NORTH CAROLINA (N. C.)

GREENSBORO Electronic Music Studio, University of North Carolina at Greensboro (UNC-G)

PO 1966

Hunkins	Study No. 1, for four oscillators	C	1966	4'	1				withdrawn
Hunkins	Study No. 2 - Variations by tape manipulation	C	1966	13'	1				withdrawn

## OHIO

CLEVELAND Case Studio for Experimental Music, Case Institute of Technology (CIT)

PO 1965 to move to Cleveland Institute of Music (University Circle Electronic Music Studio) middle 1967

Wilding-White	Ecce Homo	F	1965	5'00"	2				
Erb	Reticulation, for concert band and tape	C+	1965	5'00"	2				
Erb	Stargazing, for elementary band and tape	C+	1965	3'00"	1				
Wilding-White	Pavanne	B	1966	8'17"	2				
Bourne	In Mirkwood	C	1966	1'30"	1				



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Wilding-White	Don't Call Us We'll Call You	B	1966	4'30"	2				
Wilding-White	Street Scene	B	1966	4'31"	2				
Wilding-White	Band music, for concert band and tape	C+	1966	20'	2				
Wilding-White	3 Songs (from "B. Cummings Songs"), for voice, piano, percussion and tape	C+	1967	10'	1				

## COLUMBUS Sound Laboratory, Ohio State University

PO (1963) 1966

Keane	Improvisation No.1	C	1963	32'18"	1?				
Keane	Study No.1, for double bass and tape recorder	C+	1963	18'15"	1?				
Keane	Improvisation No.2	C	1966	24'40"	1?				
Keane	Theme music for WOSU-TV (NET) series	In	1966	2'10"	1				
Keane	City of Tanguy	F	1966	5'48"	1				
Keane	Matter of Consequence	F	1966	19'07"	1				

## OREGON (Oreg.)

## EUGENE Electronic Music Studio, University of Oregon

PO 1962 (?)

no information received

Atkinson	Collage	C	1962	?	?				
Earls	Dithyrambs	C	1962	?	?				
Taylor	Sound Piece No.1	C	1962	?	?				
Hunter	Patterns	C	1962	?	?				
Appleton	Study No.1, for stereo tape	C	1963	2'55"	2				
Appleton	Study No.2, for stereo tape	C	1964	3'30"	2				
Appleton	Circus, for flute, clarinet, violin, cello and two tape recorders (one 8' tape loop)	C+	1964	8'	2?				
Appleton	The Visit	Th	1964	22'	1?				
Appleton	Primary Experience	C	1965	3'05"	2?				
Keller	(title unknown)	C	1966?	?	?				

## PENNSYLVANIA (Pa.)

## PHILADELPHIA Electronic Music Center, Philadelphia Musical Academy

PO 1966

Rudin	Paideia (Abstract Opera No.2), for tape and film	C	1967	15'00"	2				
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## PHILADELPHIA Sound Research Laboratory, University of Pennsylvania

PO (1964) 1965

Aronis	Electronic Study	C	1965	3'30"	2				
Thorne	New York, New York	F	1966	17'	2				
Rudin	Il Giuoco (Abstract Opera No.1), for tape and film	C	1966	15'28"	2				
Aronis	Poor Bitos	Th	1966	10'	1				
Rudin	For Ages Ten to Adult	F	1966	16'	1				
Marshall D	Fragile	F	1966	12'	1				
Thorne	Psalm One	C	1966	13'	2				
studio	Cocktail Music, for live performed electronic sounds and real-time electronically modified instrumental sounds	C+	1966	ind	2? ch				not in off. list

## UNIVERSITY PARK Electronic Music Laboratory, Pennsylvania State University

PO 1967 (Gom + Raskin)

## WASHINGTON (Otto Henry)

PP 1961-65 moved to New Orleans

Henry O	Vision II	C	1961	6'30"	1				
Henry O	Washington Concerto	C	1961	2'20"	1				
Henry O	January the Sixth	C	1962	8'	1				
Henry O	The Essence of Two or Three, a composition for voice and tape recorder	C+	1962	40'	1				
Henry O	Jurassic I and II	C	1962	7'	1				
Henry O	Sam Gita	C	1962	6'	1				
Henry O	Four Songs for Magnetic Tape	C	1962	7'	1				
Henry O	Tintinnabulation	C	1962	6'	1				
Henry O	Aurora 7	C	1962	7'	1				
Henry O	Dancing Music	B	1963	8'24"	2				
Henry O	Aknuf and the Stones, a happening for voices and tape recorder	MT	1963	17'30"	1				
Henry O	Sonatina (from the above)	C	1963	4'35"	1				
Henry O	Symphony in One Movement, No.1	C	1964	21'	2				rev La.
Henry O	Lucifer, the Son of the Morning	C	1964	42'27"	2				
Henry O	Four Landscapes from H.G. Wells	C	1964	18'	2				
Henry O	The Land of Wu	C	1964	3'30"	1				
Henry O	Symphony in One Movement, No.2	C	1964	20'	2				rev La.
Henry O	Sampson and the Lion; In the Garden of Delilah	C	1964	12'30"	2				
Henry O	Suite for Magnetic Tape No.1	C	1964	28'	1				
Henry O	Suite for Magnetic Tape No.2	C	1964	30'	1				
Henry O	Symphony in One Movement, No.3	C	1964	18'	2				rev La.
Henry O	Suite for Magnetic Tape No.3	C	1964	14'	1				
Henry O	Jazz Electronique	C	1964	4'	1				
Henry O	Serendipity	C	1965	4'	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Henry O	Two Scenes from Richard III	C	1965	14'	2				rev La.
Henry O	A Tale from Baron Münchhausen	C	1965	5'	2				
Henry O	Symphony No. 4 in Three Move- ments	C	1965	20'	2				
Henry O	The Seven Deadly Sins	B	1965	23'06"	2				

## RHODE ISLAND (R. I.)

SHANNOCK (Vladimir Ussachevsky)

PP 1966

portable studio, for use in connection with NYC CPEMC (Ussachevsky)

## TENNESSEE (Tenn.)

NASHVILLE Electronic Music Studio, George Peabody College

PO 1966

Tryhall G	A Vacuum Soprano, Op. 13, for brass quintet and stereo tape	C+	1966	6'32"	2				Jaz
Tryhall G	Alpha Rhythm, Op. 14, for jazz ensemble and stereo tape	C+	1967	3'24"	2				
Tryhall G	Entropy, Op. 15, for flute, harp, celeste, piano (2 players), stereo brass groups and stereo tape	C+	1967	6'00"	2				

## TEXAS (Tex.)

AUSTIN Electronic Music Studio, University of Texas

PO 1966

no information received (Klein L)

DALLAS (David Ahlstrom)

ip 1963-65

Ahlstrom	Recitative, Aria and Cadenza, for tape and piano (from "A Chamber Drama")	C+	1963	4'	1				
Ahlstrom	Symphony Number Two, for 6 dancers, tape recorder, Wurlitzer Electronic Piano (2 players), percussion (2 players), Wurlitzer Side Man (2 players), with optional contra- bass (or cello), flute, clarinet and soprano	C+	1963-64	20'	1				
Ahlstrom	Introduction and Lament with Noise (from the above)	C	1963	6'	1				
Ahlstrom	Anthem Number One - Alleluia, for soprano, organ and stereophonic tape re- corder	C+	1963	4'	2			Pyr	
Ahlstrom	Anthem Number Three - Onward Christian Soldiers	C	1964	7'	2			Pyr	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Ahlstrom	Suite Number Three - The Dumb- waiter (to be used with theater pieces)	Th	1964-65	10'	1			Pyr	
Ahlstrom	Symphony Number Three - No Exit, for mechanical clock, stereophonic tape re- corder, with optional solo, multiple choruses or other vocal ensembles, and (on certain oc- casions) instrumental ensembles, and readers and dancers (when possible to be performed in a church)	MT	1964-65	38'	2			Pyr	
Ahlstrom	Anthem Number Four - It is Full Time for You to Wake from Sleep, for child solo, choir (SATB), organ, congrega- tion (speaking and reading), tape recorder, ra- dio and organ (tape to be prepared by the per- formers, realization by the composer)	C+	1965	5'	1			Pyr	
Ahlstrom	Sonata Number Six, for instruments or tape, dancers, actors and lights (tape realiza- tion by the composer)	MT	1965	ind (12')	2			Pyr	
Ahlstrom	Sonata Number Seven - In Memo- riam Samuel Acack Phesetion of the Granary Burying Ground on Tremont Street in Boston, for three stereophonic tape recorders, one or more players	C	1965	10'	3x2			Pyr	
Ahlstrom	Suite Number Five - Variations on My Old Kentucky Home, for jazz group (trio), pianist, rock group, tape record- ers and conductor (any tape composition by David Ahlstrom may be used)	C+	1966	ind	ind			Pyr Jaz Pap	

DALLAS Audiovisual Studio

PP 1966 continued from Houston Higgins and Jerry Hunt studios

Hunt	Unit 2, for noise generators, tunable am- plifiers, filters and articulation devices (live) (work in progress)	C+	1966-67						
Higgins H	(work in progress)	C+	1967						

DALLAS (Robert C. Ehle)

PP 1966

the following works were included in the list sent by the Electronic Music Composition Laboratory, NTSU, Denton, but  
were not composed there

Ehle	Spiral of Archimedes	C	1966	4'	2				
Ehle	Cement Music	C	1966	3'	2				
Ehle	The Chinese Lute (Pastoral Variations)	C	1966	5'	2				
Ehle	Hypothetical Orbits	C	1966	4'	2				

DALLAS (Houston Higgins)

ip continued at Audiovisual Studio

Higgins H	Samaym, for voice, ensemble (various) and electronic modifers (bridge and ring modula- tors)	C+	1965	ind	ind ch				
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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Higgins H	Raaquin	C	1965	?	?				
Higgins H	Tachyagaga, for piano solo, electronic modifiers and filter network (theatrical)	C*	1966	ind	ind ch				
Higgins H	Music for Joseph Byrd, for various rock and roll bands and electronic modifiers	C*	1966	ind	ind ch			Pop	

## DALLAS (Jerry Hunt)

ip continued at Audiovisual Studio

all live electronic works employ theatrical environments

Hunt	Helix 3 (any instruments), tape version for electronic sounds	C	1963	?	?				
Hunt	Preparallel, for 1-10 orchestra groups, variable filters (one or more per group), mod- ulators and several amplification systems	C*	1964	ind	ind ch				
Hunt	Tabulatura Soyga, for 0-11 acoustic in- struments, various wave-shaping devices, tun- able amplifiers and amplitude modulation	C*	1965	ind	ind ch				
Hunt	Unit 1, for solo situation, electronic version (live) for acoustic instrument with electronic modification	C*	1965?	ind	ind ch			CPE	
Hunt	For Vivaldi, electronic and acoustic ver- sions, acoustic version using vocal material	C*	1966	ind	ind ch				

## DALLAS Pams Productions Inc.

PO 1965

studio	(electronic music for commercials)	In	1965-						
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## DENTON Electronic Music Composition Laboratory, North Texas State University (NTSU)

PO 1965

Ellis M	Feedback Fantasy	C	1965	4'20"	2				
Ellis M	The Eternal Can Can	C	1966	7'00"	2				
Payne	1st Electronic Piece	C	1966	1'30"	2				
Labbé	Chance Piece, for clarinet and magnetic tape	C*	1966	4'18"	2				
Ellis M	George Morey Plays the Flute	C	1966	4'09"	2				
Labbé	Musique Concrète Study No. 1	C	1966	4'12"	2				
Payne	Elegy on the Death of a Mad Dog	C	1966	9'	2				

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Labbé	Why?, for mixed chorus and prepared tape	C+	1966	4'	2				
Payne	Piece for alto saxophone and tape	C+	1966	4'	2				
Ahlstrom	Sonata Number Eight (for Burt Turkizky), An American Sonata for contra-bass solo, tape recorder, piano (or organ), chorus (or record player), conductor, assistant con- ductor (or clock), 4 or more dancers (or people) and hundreds and hundreds of balloons	C+	1966	18'	2		Pyr		not in off. list
Ellis M	Old Man Ivory	C	1967	5'15"	2				
Ellis M	Episode, for trumpet and live electronic instruments (Moog synthesizer)	C*	1967	6'30"	2 ch				
Martin V	Dance and Secret	C	1967	4'	2				
Ellis M	Centrifusion, for symphony orchestra and live electronic instruments (Moog synthesizer)	C*	1967	12"-14'	2 ch				
Labbé	Oscillation, for symphony orchestra and electronic tape	C+	1967	8'	2				
Ellis M	Kaleidoscope, for symphony orchestra (aleatoric score) and live electronic instru- ments (2 Moog synthesizers)	C*	1967	11"-16'	4 ch				

## LUBBOCK Texas Technological College

io 1961-64

Cross L	Four random studies	C	1961	5'00"	2				
Cross L	0.8 Century (Homage to Stravinsky)	C	1962	3'06"	2				
Cross L	Decaphonics	C	1963	6'12"	2				
Cross L	After long silence (on a poem of Yeats), for soprano and 4-channel tape	C+	1964	5'38"	4				
Cross L	Antiphonies	C	1964	4'30"	4				

## SAN ANTONIO (Philip Krumm)

PP (1959) 1967

since 1967 collaboration with Rachel's Children (pop music group) and Light/Sound Development Center

Krumm	Concert Music, for tape and orchestra	C+	1959	8'35"	2				
Krumm	Four Colloids, for tape and orchestra	C+	1959	4'12"	2				
Krumm	Patterns III, for tape and ensemble	C+	1959	ind	2				
Krumm	Modulation Set, for tape and electron- ically modified piano with ring modulators	C+	1959	14'	2x2				
Krumm	Excursions, for ensemble and tapes	C+	1960	9'	2x1				
Krumm	Ant Piece, for narrator and tape	C+	1960	6'	2				
Krumm + Sheff	Potemkin (2 percussionists and tape)	F	1960	10' (30')	1				rln Sheff
Krumm	New Year's Song	C	1961	15'	1				rev CSEM
Krumm	Sax/piano/tape	C+	1964	5'00"	2				
Krumm	(several works involving contact microphones, amplifiers and ring modulation)	C*	1964-65						



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Krumm	Force Base	C	1965	5'00"	2				
Krumm	commercial background musical devices for Volkswagen Advertisements	In	1966	(1'06")	4				mat Davis Cal. rlin Miller
Krumm	Base for "Eden Fire" (work in progress)	C	1966-67	26'30"	2				
Krumm	Base for "Star Chamber" (work in progress)	C	1966-67	38'45"	4				mat Davis Cal.
Krumm	Base for "Dark Harbor" (work in progress)	C	1966-67	40'00"	2				

## SAN ANTONIO Les Miller Sound

io

Krumm	commercial background musical devices for Volkswagen Advertisements	In	1966	(1'06")	4				mat Davis Cal. rlin Krumm
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## SAN ANTONIO (Robert Sheff)

ip 1958-60 moved to Ann Arbor

Sheff	Chorales, for organ, voices and tape	C+	1958	15'	1				
Sheff	Piano Music, for piano, contact microphones, wave generators and "Interception", and one media instrument (radio or television or automobile or airplane or roller coaster, etc.)	C+	1958	ind	ind ch				
Sheff	Music for George Brecht's "Three Begins", for voice and tape	C+	1960	5'	2				
Sheff	Music for "Night of the Iguana", for three instruments, reader and tape	C+	1960	10'	1				
Sheff	Ballad (realization of graph score), for tape with or without instruments or voices (with gestures)	C+	1960	ind	4x1				
Krumm + Sheff	Potemkin (2 percussionists and tape)	F	1960	10' (30')	1				rlin Krumm

## VERMONT (Vt.)

## BENNINGTON (Henry Brant ?)

ip (?)

Brant	Datelines: Limbo, for amplified violin, with electronic chimes, buzzers, bells, chromatic automobile horns, sirens and sound generators	C+	1966-67	?	? ch				
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## BENNINGTON Electronic Music Studio, Bennington College

PO 1963-64

studio directed by Lionel Nowak, no compositions produced

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

## VIRGINIA (Va.)

## CHARLOTTESVILLE Computer Science Center, University of Virginia

PO 1966

computer music, see appendix "Syn"

MacInnis	Sonogram 1 (b), for trumpet, horn, bass trombone and computer-synthesized tape	C+	1966	4'13"	2			Way	Syn
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## WASHINGTON (Wash.)

## SEATTLE (William O. Smith)

PP (?) 1967 (?)

studio contains a Synket  
no information received

## WISCONSIN (Wis.)

## MADISON Electronic Composition Studios, University of Wisconsin

PO 1965

Saundrett	Rhapsody for tape recorder	C	1965	4'	1				
Saundrett	Three Stellar Folk Tunes	C	1966	6'	1				
Crane	Composition Number One	C	1966	2'	4				
Keezer	Electronic Composition Number One	C	1966	4'	1				
Saundrett	The Wuggly Ump	C	1966	3'	4				
Saundrett	Goambar Improvisations on "Improvisations on a Toy Piano" (W.L. White, 1964)	C	1966	3'	1				
Klimko	Two Poems of Gerard Manley Hopkins, for voice and tape	C+	1967	30'	1				

## MILWAUKEE University of Wisconsin - Milwaukee

io

Suchy	Skins and Exposures	B	1966	?	1?				
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(untraced)									
Grauer	Inferno	C	?	6'30"	1?	Fol			

## VENEZUELA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

CARACAS Estudio de Fonología Musical, Comisión de Estudios Musicales, Instituto Nacional de Cultura y Bellas Artes  
PO 1966

Azuar	La noche II	B	1966-67	27"	2				
Azuar	Homenaje a Caracas (with more than 50 actors, large metal structure, 8 film projectors, 30 slide projectors, 20 movable prisms, and simultaneous tapes)	MT	1967	(120")	4				

Optional Electronic Realizations / Partitions Comportant  
Une Réalisation Electroacoustique Facultative

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

these realizations appear in the main part of the catalog, and are here listed in alphabetical order by composers, with no indications of country, city and studio of origin/les œuvres ci-après figurent toutes dans la partie principale du catalogue: ici elles apparaissent dans l'ordre alphabétique des compositeurs, indépendamment du studio d'origine

the composer responsible for each realization, and the studio in which it was made, are given in parentheses after each title (see also appendix "Poe")/le compositeur ayant assuré chaque réalisation, ainsi que le studio où elle a été effectuée, sont indiqués entre parenthèses après chaque titre (cf. aussi l'annexe sur la poésie)

the date of the composition of the original score is given in parentheses below the date of the realization, when different/la première date se réfère à la réalisation, la seconde, entre parenthèses, à la composition de la partition originale

THE FOLLOWING REALIZATIONS NEED NOT BE MADE ELECTRONICALLY/LES PARTITIONS SUIVANTES NE COMPORTENT PAS OBLIGATOIREMENT UNE RÉALISATION ELECTROACOUSTIQUE

Ahlstrom	Sonata Number Six (Ahlstrom, Dallas, Tex.)		1965						
Cacioppo	Cassiopeia (Sheff, Ann Arbor, Mich.)		1963 (1962)						
Cage	WBAI, score for the operation of machines, realization with "Antic Meet" (Cage, Stony Point, N.Y.)		1961 (1960)					Pet	
Cage	27'10.554" for a percussionist (Neuhaus, New York, N.Y.)		1964 (1956)					Pet	
Cage	27'10.554" for a percussionist (Neuhaus, Urbana, Ill. + New York, N.Y.)		1965 (1956)					Pet	
Feldman	Marginal Intersection (Feldman, New York, N.Y.)		1951					Pet	
Hamm	Round (several realizations, Urbana, Ill.)		1964						
Kayn	Signals, für 7 Instrumentalgruppen (Kayn, NDR Hamburg)		1966 (1964-66)					SZ	
Riley	Concert for two pianists and five tape recorders (Riley, San Francisco, Calif.)		1960						

THE FOLLOWING REALIZATIONS MUST BE MADE ELECTRONICALLY/LES RÉALISATIONS SUIVANTES NE PEUVENT ÊTRE QU'ÉLECTROACOUSTIQUE

because some of the scores contain generalized instructions, their realizations have in some cases been made very differently by different composers/ certaines de ces partitions ont pu être l'objet de réalisations très divergentes de la part de différents compositeurs, les indications originales laissant volontairement une très grande marge de liberté

Ashley	Something for clarinet, pianos and tape (Ashley, CSEM, Ann Arbor, Mich.)		1962						
Cage	Cartridge Music (Cage + Tudor, Stony Point, N.Y.)		1960					Tim Pet	
Cage	Cartridge Music (Busatti + Phetteplace, Firenze)		1965 (1960)					Pet	
Cage	Fontana Mix (Cage, RAI Milano: tape realization)		1958-59 (1958)					Fal+ Tim+ Tur	Pet
Cage	Fontana Mix (Neuhaus, New York, N.Y.: live electronic realization, "Fontana Mix - Feed", on record are 4 different performances)		1965 (1958)					Mas	Pet
Cage	Imaginary Landscape No. 3 (Kagel, München: see Cage's realization in appendix "Pre")		1964 (1942)					Pet	
Cage	Imaginary Landscape No. 5 (Cage, Barrons' studio, New York, N.Y.)		1951-52					Pet	
Cage	Imaginary Landscape No. 5 (Phetteplace, S 2F M Firenze + MEV Roma)		1965-66 (1952)					Pet	
Cage	27'10.554" for a percussionist (2 realizations by Neuhaus, see above)								
Dennis	Expansion of a Module (Dennis, London)		1966-67						
Dennis	Melopoia (Dennis, London)		1965						
Dennis	Music for percussion and tape (Dennis, London)		1965						
Dennis	Phanopoia (Dennis, London)		1964						
Feldman	Intersection (Feldman, Newark, N.J.)		1953					Pet	
Kagel	Diaphonie (Kagel, Köln)		1965 (1964)					UE	
Kagel	Phonophonie (Kagel, Köln)		1964 (1963-64)					UE	



Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Kagel	Tremens (Kagel, STEM Utrecht)		1966 (1963-65)					UE	
Mendes	nascemorre (Mendes, Santos)		1963					PAU	
Neuhaus	Max-Feed (Neuhaus, New York, N.Y.)		1966					Mos	
Neuhaus	Max-Feed (Corner, New York, N.Y.: "DO", for (with) (to?) MAXFEED AM (stereo) ...FM, AM/FM)		1966					Mos	
Pousseur	Scambi ("Scambi I", Pousseur, RAI Milano)		1957			Phi		SZ	
Pousseur	Scambi ("Scambi II", Pousseur, RAI Milano)		1957						
Pousseur	Scambi (2 versioni di Berio e 2 versioni di Wilkinson)		1957						
Sikorski	Echa II (Sikorski, Polskie Radio Warszawa)		1963					PWM	
Wildberger	Epitaphe pour Evariste Galois (Wildberger, Radio Suisse Romande Genève: version française)		1961-62					Mod	
Wildberger	Epitaph für Evariste Galois (Wild- berger, SFB Berlin: deutsche Fassung)		1965 (1961-62)					Mod	

THE FOLLOWING REALIZATIONS NEED NOT BE MADE ELECTRONICALLY/LES PARTITIONS SUIVANTES NE COMPORTENT PAS OBLIGATOIREMENT  
UNE REALISATION ELECTROACOUSTIQUE

these scores use graphic and other indeterminate forms of notation, and do not specifically mention electronic realizations, although these are not excluded  
in the instructions for performance/ces œuvres sont représentées par des partitions volontairement indéterminées (par ex. graphiques). Beaucoup de détails  
concernant leur réalisation sont, donc, laissés au gré des interprètes, y compris même la nature du matériel sonore, qui peut être électroacoustique ou non.

Brown	4 Systems, for piano(s) and/or other in- struments or sound-producing media (Neuhaus, New York, N.Y.)		1964 (1954)					AMP	
Browne	Reri Velocitatem (Deutsch, Huntington, N.Y.)		1965						
Bussotti	Coeur pour batteur (de "Sette Fogli"; Neuhaus, New York, N.Y.: "Coeur pour batteur - Positively Yes")		1965 (1959)					UE	
Cage	Solo for Cello (from "Concert for piano and orchestra"; Phetteplace, MEV Roma)		1966 (1957-58)					Pet	
Cage	Solo for Piano (from "Concert for piano and orchestra", realization as "Antic Meel"; Cage + Tudor, Stony Point, N.Y.)		1961 (1957-58)					Pet	
Cage	Solo for Voice 2 (Lucier + Oliveras + Tudor, Stony Point, N.Y.)		1966 (1960)			Col		Pet	
Cage	Solo 0'00" (4'33" No.2; Phetteplace, Firenze)		1965 (1962)					Pet	
Cage	Variations I (Amey, New York, N.Y.)		1960 (1958)					Pet	
Cage	Variations II (Cage + Tudor, Stony Point, N.Y.)		1963 (1960-61)					Pet	
Cage	Variations II (Echarte + Vaggione, Uni- versidad Nacional, Córdoba)		1966 (1960-61)			JME		Pet	
Cage	Variations III (Cage + Tudor, Stony Point, N.Y.)		1963					Pet	
Cage	Variations IV (Cage + Tudor, Stony Point, N.Y.)		1964			Eve		Pet	
Cage	Variations IV (MEV Roma)		1966 (1964)					Pet	
Cage	Where are we going? And what are we doing? (Phetteplace, MEV Roma)		1966 (1960)					Pet	
Cage	Winter Music (Cage + Tudor, Stony Point, N.Y.)		1961 (1957)					Pet	
Corner	(14 compositions; Corner, New York, N.Y.: listed as works which may use amplification, or which may include live electronic realization)		1961-66						
Ichihyanagi	Music for Piano No. 4 (Tudor, Stony Point, N.Y.)		1965? (1960)					Pet	
Ichihyanagi	Space, for two pianos (Ichihyanagi, Okuyama's studio, Tokyo)		1966						

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Ichihyanagi	Stanzas, for string instrument(s) (Ichihyanagi, Sagehu, Tokyo)		1966 (1961)					Pet	
Kasugi	Anima 7 (MEV Roma)		1966 (1964)						
Matsushita	Hexahedra (Moran, SFTMC, San Francisco, Calif.)		1965?						
Young	Composition 1960 No.9 (Young, New York, N.Y.)		1960						
Young	Poem for Chairs, Tables, Benches, Etc. (or other sound sources; Dunn, New York, N.Y. + Maxfield, New York, N.Y.)		1960						
Young	2 sounds (Riley + Young, Berkeley, Calif.)		1960						



# Unrealized Scores of Electronic Music / Partitions Electroniques non Réalisées

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
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these compositions do not appear in the main part of the catalog (with the exception of that by Evangelisti), and are listed in alphabetical order by composers, with no indication of country. Only complete scores, which could be realized independently of the composers, are listed /les œuvres qui suivent, à l'exception de celle d'Evangelisti, ne figurent pas dans les listes des studios; il ne s'agit que de partitions complètement écrites, pouvant donc être réalisées sans intervention du compositeur

Amacher	Score for Autonomy No.1, based on modulating principles, using electrical or non-electrical sound sources	C	1966	ind, min 15'	ind		
Benvenuti	Racconto II, breve dramma rappresentativo per colonna elettronica e 7 esecutori	C+	1961	20'	4		
Brown	Octet II, for eight loudspeakers	C	1957	6'00"	8x1		
Evangelisti	Campi integrati (réalisation à Polskie Radio Warszawa inachevée)	C	1959	ind, min 5'	4		
Goesvaerts	Compositie nr. 4 met dode tonen (Composition No.4 aux sons morts)	C	1952	9'16"	1		
Hambroeus	Fresques sonores, für Instrument- och röstklanger i högtalardröjning	C	1966	15'	2		
Karkachka	Klang ↔ Semantik	C	1965?	?	2?		
Kayn	Impulse, für 7 Raumklangstrahler (Klangmaterial in WDR Köln + Polskie Radio Warszawa, aber nicht realisiert)	C	1959-60	7'	(7)		
Ligeri	Pièce électronique Nr.3	C	1957-58	8'	4		
Marthenson	Interferences I, für film och elektronisk musik	C	1966	?	4		
Nilsson B	Würfelspiel	C	1957	1'?	1		
Nilsson B	Zellen	C	1958	?	1		
Wyschnegradsky	Etude	C	1953-54	1'09"	1		

## THE FOLLOWING SCORES MAY BE REALIZED ELECTRONICALLY/PARTITIONS DONT LA REALISATION ELECTROACOUSTIQUE EST FACULTATIVE

these compositions, with the exception of the works by Evangelisti, do not appear in the main part of the catalog; electronic realizations have not yet been made, although specifications for an optional electronic realization are given in the scores/la possibilité de réalisation électronique de ces partitions, quoique prévu n'a pas encore été utilisée; ces œuvres ne figurent donc pas dans les listes des studios, à l'exception de celles d'Evangelisti

Brown	December 1952, for one or more instruments and/or sound-producing media (from "Folia")	C+	1952	ind	ind	AMP	
Brown	November 1952 (Synergy), for piano(s) and/or other instruments or sound-producing media (from "Folia")	C+	1952	ind	ind	AMP	
Cage	Variations VI, for a plurality of sound systems	C+	1966	ind	ind	Pet	
Childs	Interbalances VI, for horn, piano and two tapes (tapes to be prepared by the performers)	C+	1964	ind, max 13'41"	ind (2x1)		
Evangelisti	Die Schachtel, azione mimo-scenica per 5 a 7 mimi, voce (incisa su nastro e distribuita su 1-3 canali), proiettori (minimo di 2), piccola orchestra e nastro (realization by Austin, Davis, Calif.)	MT	1962-63	ind, min 20'	2?	Pet	
Evangelisti	Spazio a 5, per 4 gruppi di percussioni, voci ed accorgimenti elettronici:		1959-61	ind, min 7'		Ton	
	versione su nastro	C+			4/1		
	versione concreta-elettronica improvvisata (realization by Austin, Davis, Calif.)	C+			4/1 ch		
Kagel	Camera Oscura, chromatisches Spiel für Lichtquellen und Darsteller (Tonbänder müssen speziell gemacht werden)	C+	1965	14'	3x1	UE	
Kagel	Kommentare und Extempore, für mehrere Stimmen (Tonbänder müssen speziell gemacht werden)	C+	1966	25'	2x2	UE	
Kagel	Match, für 3 Spieler (2 Violoncelli und Schlagzeug)	C+	1964	1'-17'	ind	UE	
Kagel	Sonant, für Gitarre, Harfe, Kontrabass und Fellinstrumente	C+	1960	1'-22'	ind	Pet	

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Kagel	Transición II, für Klavier, Schlagzeug und zwei Tonbänder	C+	1958-59	10'-24'	2x1	Tim UE	
Kayn	Allotropia, per orchestra con articolazione multipla (auch aufführbar durch Miteinbeziehung elektroakustischer Klangumwandler)	C+	1962-64	ind	ind ch	SZ	
Kayn	Diffusions, per 1-4 organi elettronici (auch aufführbar durch Miteinbeziehung elektroakustischer Klangumwandler)	C+	1965	ind (2'30-5'00")	ind ch	SZ	
Marie	Milieu Divin, pour 2 orchestres, 1 ou 2 chefs d'orchestre, 2 magnétophones et 2 systèmes de sonorisation indépendante (2x4 canaux)	C+	1966-67	27'	2x2		
Varèse	Equatorial, for male choir, 4 trumpets, 4 trombones, piano, organ, 6 percussionists and 2 ondes Martenot (performed by Brown and Plaut on two oscillators as substitutes for the ondes Martenot, in New York: not prescribed in the score)	C+	1961 (1933-37)	15'	2 ch	Clm	

Discography / Discographie

This discography is divided into three sections:

ELECTRONIC MUSIC (works listed in the main part of the catalog)

ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC (also includes excerpts from compositions which are too short in relation to the total length of the work to be considered in the first section, etc.)

WORKS IN THE APPENDICES (which do not otherwise appear in the catalog, and are thus not electronic music)

The correct titles of compositions have been given: whenever the version listed on a record is sufficiently different, this has been added in quotation marks within parentheses (the same applies to translations)

When the entire contents of a record has been reissued in a different country (sometimes on a different record label), only the original has been listed, and the reissues are noted in parentheses

The tape original of some stereo records is monaural: the stereo versions are dubbings made by the record company (such as Philips)

Many records include non-electronic works: this can generally be ascertained from the durations of the individual electronic works. When a record in one section of the discography also appears in one or both of the other sections, an asterisk (\*) precedes its number

Musicians listed in the second section who do not otherwise appear in the catalog: Fritz Enkel (WDR Köln), Roger Maren (USA), Abraham A. Moles (CERT Paris), Václav Nelhybel (USA), Anton Springer (Telephonbau und Normalzeit, Frankfurt), Hans Heinz Stuckenschmidt (Berlin, BRD)

Cette discographie se compose de trois sections:

MUSIQUE ELECTROACOUSTIQUE (oeuvres figurant dans les listes des studios)

INTRODUCTIONS ILLUSTREES A LA MUSIQUE ELECTROACOUSTIQUE (cette section inclut aussi les extraits trop courts pour figurer dans la section précédente)

OEUVRES CITEES UNIQUEMENT DANS LES ANNEXES (et, donc, n'étant pas considérées, d'après nos critères, comme de la musique électro-acoustique proprement dite, (cf.préface) )

Lorsqu'un disque cité dans l'une de ces sections se trouve également dans une autre (ou les deux autres), un astérisque (\*) précède son numéro.

Les oeuvres sont désignées par leur titre correct: lorsqu'un disque en donne un titre différent, ce dernier est ajouté entre guillemets et entre parenthèses, suivant la même présentation adoptée pour les traductions.

Si le contenu d'un disque a été intégralement réédité dans un autre pays (parfois sous une autre étiquette), on indique la version originale, la réédition étant mentionnée entre parenthèses.

La bande originale de certains disques stéréo est monophonique: les versions stéréophoniques ont été faites par la firme de disques (notamment chez Philips).

Sur beaucoup de disques, les oeuvres électroacoustiques voisinent avec d'autres qui n'utilisent que les moyens traditionnels: nous ne mentionnons pas ces dernières, mais leur présence est facile à déceler, dès lors que le minutage total du disque est visiblement plus grand que celui de l'ensemble des oeuvres électroacoustiques y figurant.

Signalons enfin que certains musiciens cités dans la deuxième section de la discographie ne figurent pas ailleurs dans le répertoire. Ce sont: Fritz Enkel (WDR Köln), Roger Maren (USA), Abraham A. Moles (CERT Paris), Václav Nelhybel (USA), Anton Springer (Telephonbau und Normalzeit, Frankfurt), Hans Heinz Stuckenschmidt (Berlin, BRD).

\*\*\* = label unknown/maison de disques inconnue  
m = mono  
st = stereo/stéréo

diameter/diamètre: 30 cm (12 in), 25 cm (10 in), 17 cm (7 in)  
speed/vitesse: 33 (rpm/t), 45 (rpm/t)

ELECTRONIC MUSIC/MUSIQUE ELECTROACOUSTIQUE

Ach ACHELE (Paris)

JLB 1 (m, 17 cm, 45)	
Brau	Instrumentation verbale (4'40")
Brau	Instrumentation verbale (3'55")
FD 1 (m, 17 cm, 45)	
Dufrêne	Cri-rhythme dédié à Jean Louis Brau

Adv ADVANCE (Tucson, Arizona)

FGR-1 (m, 30 cm, 33)	
Whittenberg	Electronic Study No.2, with contra-bass
FGR-5 (m, 30 cm, 33)	
"Music from the ONCE Festival"	
Mumma	Music for the Venezia Space Theatre

FGR-7 (in preparation) (m, 30 cm, 33)

Schwartz Fantasy, for flute, contra-bass and tape

Alp ALPHA (Bruxelles)

1009 (m, 17 cm, 45)	
"Musique électronique 1963"	
Souffriau	Variations sur l'Electronie 30 (variations 1 et 5)
Souffriau	Variation sur un son de piano
Souffriau	Variation sur un son de tambour

Ama AMADEO (Wien)

*AVRS 5006 (m, 30 cm, 33)	
"Klänge unterwegs: eine Einführung in die elektronische Komposition und ihre Arbeitsmethoden"	
Brün	Anepigrapha
Brün	Klänge unterwegs

Ava AVAKIAN (New York, NY)

*JC-1 (m, 3x30 cm, 33)	
JCS-1 (st, 3x30cm, 33)	
"John Cage 25-year Retrospective Concert"	
Cage	Williams Mix

AWS AMERICAN WIND SYMPHONY (New York, NY?)

SR 45-3263 (st?, 30 cm, 33: non-commercial?)	
Bodings	Pittsburgh Concerto

BAM BOITE A MUSIQUE (Paris)

EX 241 (m, 17 cm, 45: voir aussi LD 070)	
"Musique Concrète 1959, No.1"	
Ferrari	Etude aux accidents
Philippot	Ambiance 1 (version abrégée)
Sauguet	Aspect sentimental (version abrégée de "Trois aspects sentimentaux")
Schaeffer P	Etude aux allures

EX 242 (m, 17 cm, 45: voir aussi LD 070)

"Musique Concrète 1959, No.2"	
Ferrari	Etude aux sons tendus
Schaeffer P	Etude aux sons animés
Xenakis	Diamorphoses

LD 037 (m, 25 cm, 33)

van Thienen M La Ralentie, pour récitante et bande

LD 070 (m, 30 cm, 33: voir aussi EX 241, 242)

"Musique Concrète"	
Ferrari	Etude aux accidents
Ferrari	Etude aux sons tendus
Philippot	Ambiance 1 (version originale)



Sauguet	Trois aspects sentimentaux
Schaeffer P	Etude aux allures
Schaeffer P	Etude aux sons animés
Xenakis	Diamorphoses

LD 071 (m, 30 cm, 33)

"Musique Expérimentale (I)"

Boucourechliev	Texte II: première version deuxième version
Ferrari	Tautologos II
Môche	Volumes
Philippot	Ambiance II - Toast funèbre
Vandelle	Crucifixion (3 extraits)

LD 072 (m, 30 cm, 33)

S.072 (st, 30 cm, 33)

"Musique Expérimentale II"

Boyle	Vapeur (version 1963)
Brown	Times Five
Canon	Turmac I
Ferrari	Tautologos I
Môche	Terre de feu
Molec	Reflets

LD 305 (m, 25 cm, 33)

Arthys	Le crabe qui jouait avec la mer (conte musical)
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LD 705-6 (m, 2x25 cm, 33)

"Maldoror"

Philippot	Maldoror (musique pour une pièce radiophonique)
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Bar BARCLAY (Paris)

GJW 1 (m, 17 cm, 45)

Wolman	Improvisations - mégapneumes (9'30", 1963)
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89005 (m, 30 cm, 33: épuisé/deleted)

"Premier Festival de l'Art d'Avant-garde"

Barraqué	Etude
Baulez	Etude II (sur sept sons)

Bas BOSTON (Boston, Mass.)

0220 (m/st?, 30 cm, 33: in preparation)

Berio	Visage
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BTL BELL TELEPHONE LABORATORIES (Murray Hill, NJ/New York, NY)

\*122 227 (matrix number) (m, 25 cm, 33: non-commercial)

"Music from Mathematics"

Gutman	Pitch Variations
Lewin	Study No.1

Mathews M	Numerology
Mathews M	Three Against Four (May Carol II)
Pierce	Beat Canon
Pierce	Stochastta
Pierce	Variations in timbre and attack

\*(no number, included with BTL article "Computer Speech") (m, 17 cm, 33: one-sided, non-commercial)

Mathews M	Bicycle built for two (Daisy Bell; arrangement, version 1'06")
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Btz ANASTASIA BITZOS (Bern)

(no number, limited edition of 100 copies) (m, 30 cm, 33: non-commercial)

"Konkrete Poesie - Sound Poetry - Artikulationen"

Bruyndonckx	Kleine Caroli (fonetische bewerking op tekst van Paul de Vree)
Bruyndonckx	Verrigo glii (fonetische bewerking op tekst van Paul de Vree)

Car CARLTON (New York, NY)

LP 12/112 (m, 30 cm, 33: deleted/épuisé)

"Memories (Mémoires?) aux Bruxelles" - the official music of the Brussels World's Fair

Varèse	Poème électronique (half-length edited version, presumably not sanctioned by composer)
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CGD COMPAGNIA GENERALE DEL DISCO (Milano)

ESZ 3 (st, 30 cm, 33)

"Elektron 3"

Berio	Perspectives
Castiglioni	Divertimento
Clementi	Collage II
Donatoni	Quartetto III
Maderna	Musica su due dimensioni (II)
Togni	Recitativo
Vlad	Ricerca elettronica

Col COLUMBIA (New York, NY)

ML 5478 (m, 30 cm, 33)

MS 6146 (st, 30 cm, 33)

(in Europe on PHILIPS A 01494 L, mono only; in UK on PHILIPS ABL 3392, mono only, deleted: Philips Modern Music Series)

Varèse	Poème électronique
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ML 5762 (m, 30 cm, 33)

MS 6562 (st, 30 cm, 33)

(in UK on CBS BRG 72106, mono, SBRG 72106, stereo)

"Music of Edgar Varèse"

Varèse	Déserts (CPEMC version, 1960-61)
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ML 5966 (m, 30 cm, 33)

MS 6566 (st, 30 cm, 33)

"Columbia-Princeton Electronic Music Center"

Arel	Stereo Electronic Music No.1
Babbitt	Composition for Synthesizer
Davidovsky	Electronic Study No.1
El-Dabh	Leilya and the Poet
Luening	Gargoyles
Usachevsky	Creation: Prologue



ML 6163 (m, 30 cm, 33: Canadian Columbia, Montreal)  
MS 6763 (st, 30 cm, 33)

"Scored for Ballet"

Mercurie Tetrachromie

(record in preparation) (m/st, 30 cm, 33)

Cage Solo for Voice 2 (electronic version by Lucier, Oliveros, Tudor)  
Ichijyanagi (untitled work for chorus and tape)  
Lucier North American Time Capsule  
Lucier Organ Music for David Tudor

(record in preparation) (m/st, 30 cm, 33)

Stockhausen Mikrophonie I  
Stockhausen Mikrophonie II

Can CONROY INTERNATIONAL FILM LIBRARY (London)

(no number) (m, 30 cm?, 33: non-commercial)

Souffriau (extraits de plusieurs œuvres, sous des titres différents: Andromeda, Aurora Borealis, Bubbles, Forge, Ionosphere, Metallurgy, Sodium, Sulphur)

(no number) (m, 30 cm?, 33: non-commercial, in preparation)

Berk Arab Industry (movement from "Nile Music")  
Berk Beyond Suez (movement from "Nile Music")  
Berk Chub Chub ("Variant")  
Berk Cirrus  
Berk Crucible ("Eggshell Sounds")  
Berk Desert Dawn (extract from "The Emperor and the Nightingale", original version)  
Berk Fatima (extract from "The Emperor and the Nightingale", original version)  
Berk Idle Thought (movement from "Nile Music")  
Berk Moon Dust  
Berk Moonscape (extract from "28b Camden Street")  
Berk Moon Storm  
Berk Moon Void (movement from "Nile Music")  
Berk Moon Waves ("Triad")  
Berk Welding Arab Copper ("Eastern Poem")

CRI COMPOSERS RECORDINGS INC. (New York, NY)

CRI 112 (m, 30 cm, 33)

Luening +  
Usachevsky A Poem in Cycles and Bells  
Luening +  
Usachevsky Suite from King Lear  
Usachevsky Piece for Tape Recorder

CRI 204 (m, 30 cm, 33)  
CRI SD 204 (st, 30 cm, 33)

Davidovsky Synchronisms No. 1, for flute and electronic sounds  
Davidovsky Synchronisms No. 2, for flute, clarinet, violin, cello and electronic sounds  
Davidovsky Synchronisms No. 3, for cello and electronic sounds

(record in preparation) (m/st, 30 cm, 33)

Powell MI Events  
Powell MI Second Electronic Setting

(record in preparation) (m/st, 30 cm, 33)

Luening +  
Usachevsky Concerted Piece  
Luening Synthesis  
Usachevsky de Forrest Murmurs  
Usachevsky No Exit: Suite No. 1 (1967 version)  
Usachevsky Of Wood and Brass

Crt CRITERE (Paris)

CRD 140 (m, 30 cm, 33: épuisé/deleted)

Henry P Orphée (version abrégée, voir aussi Phi)

Dec DECCA (London)

DFE 8536 (m, 17 cm, 45)  
STO 8536 (st, 17 cm, 45)

Grainer Giants of Steam (5 movements; electronic music by BBC Radiophonic Workshop)

45-F 11837 (m, 17 cm, 45)

Grainer Doctor Who, theme (electronic realization by BBC Radiophonic Workshop)

DECCA (New York, NY)

DL 9103 (m, 30 cm, 33)  
DL 79103 (st, 30 cm, 33)  
(in UK on BRUNSWICK LAT 8523, mono, STA 8523, stereo)

"Music from Mathematics"

Franks Fantasia (after Orlando Gibbons)  
Guttman Pitch Variations  
Lewin Study No. 1  
Lewin Study No. 2  
Mathews M Bicycle built for two (Daisy Bell, arrangement)  
Mathews M Frère Jacques (traditional round, realization)  
Mathews M Joy to the World (arranged after Handel)  
Mathews M Numerology  
Mathews M The Second Law  
Mathews M Three Against Four (May Carol II)  
Pierce Beat Canon  
Pierce Five Against Seven - random canon  
Pierce Melodie  
Pierce Malta Amara  
Pierce Stochatta  
Pierce Variations in timbre and attack  
Speeth Theme and Variations  
Tenney Noise Study

DGG DEUTSCHE GRAMMOPHON GESELLSCHAFT (Hamburg)

\*LP 16132 (also 17242 LPE) (m, 25 cm, 33)

Eimert Etüde über Tongemische  
Eimert Fünf Stücke  
Eimert Glockenspiel

LP 16133 (also 17243 LPE) (m, 25 cm, 33: deleted/épuisé)

Stockhausen	Gesang der Jünglinge
Stockhausen	Studie I
Stockhausen	Studie II

LP 16134 (also 17244 LPE) (m, 25 cm, 33)

Koenig	Klangfiguren II
Kfenek	Pfingstatorium - Spiritus Intelligentiae, Sanctus (Teil I)

SLPM 138 811 (st, 30 cm, 33)

Stockhausen	Gesang der Jünglinge
Stockhausen	Kontakte, für elektronische Klänge

LPEM 19322 (m, 30 cm, 33)

Stockhausen	Studie II
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18 738-9 (m, 2x30 cm, 33)

"Daniel-Henry Kahnweiler - Erzähltes Leben"

Riedl	Daniel-Henry Kahnweiler - Erzähltes Leben (Hintergrundmusik)
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DISCOLIVRE Paul Sarisson (Paris)

(sans numéro, tirage limité à 600 exemplaires) (m, 30 cm, 33: hors commerce)

Henry P	L'occident est bleu - L'an 56 (pour des poèmes de Claude Pascal)
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Don DONEMUS (Amsterdam)

(no number, included in published score only) (m, 17 cm, 45: one-sided)

Bruynël	Mobile
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DTH DUCRETET-THOMSON (Paris)

320 C 100 (aussi DUC 8) (m, 30 cm, 33)  
(in UK on LONDON DTL 93090, mono, deleted)

"Panorama de la Musique Concrète No.1"

Arthuys	Boîte à Musique
Henry P	Batterie fugace
Henry P + Schaeffer P	Bidule en Ut
Henry P	Concerto des AmbiguTtés (Final)
Henry P	Le voile d'Orphée (version 1953)
Henry P	Musique sans titre (mouvements 5 et 6)
Henry P	Tam-Tam III
Schaeffer P	Etude au piano II, dite Etude noire
Schaeffer P	Etude aux chemins de fer
Schaeffer P	Etude aux tourniquets
Schaeffer P	Etude pathétique, dite Etude aux casseroles
Schaeffer P	Variations sur une flûte mexicaine (version 3'00")

320 C 102 (aussi DUC 9) (m, 30 cm, 33)  
(in UK on LONDON DTL 93121, mono, deleted)

"Panorama de la Musique Concrète No.2"

Henry P	Antiphonie
Henry P	Astrologie (4 séquences tirées du film)
Henry P + Schaeffer P	Symphonie pour un homme seul (version 1949-50)

Henry P Tam-Tam IV

Henry P Vocalises

Philippot Etude I

Schaeffer P L'Oiseau RAI

Dun DUNWICH (USA)

D-159 (m, 17 cm?, 45?)

Cunningham Tic Tac Fugue

EFC EUROPESE FONOCULUB (Amsterdam)

EFC 2501 (m, 25 cm, 33)

Bruynël Collage Resonance II

Bruynël Reflexen

Bruynël Relief

EIS EXPOSITION INTERNATIONALE DU SURREALISME 1959 (Paris)

(sans numéro, tirage limité au catalogue de l'exposition) (m, 17 cm, 45: 1 face)

Dufrêne La Brebis Galante de Benjamin Péret

Ele ELEKTRA (New York, NY/London)

EKL 4009 (m, 30 cm, 33)

EKS 74009 (st, 30 cm, 33)

"The Zodiac - Cosmic Sounds"

Beaver The Zodiac (electronic music for record composed by Mort Ganson)

EnB ENGLISH BOOKSHOP (Paris)

(no number, limited edition) (m, 30 cm, 33: deleted/épuisé)  
(in preparation, reissue in USA on ESP-DISK' 1050, mono)

"Call me Burroughs"

Burroughs Call me Burroughs (readings from "Naked Lunch", "The Soft Machine", "Nova Express")

ESP ESP-DISK' (New York, NY)

1009 (m, 30 cm, 33)

5-1009 (st, 30 cm, 33)

"Explosions - Bob James Trio"

Ashley The Wolfman (version with jazz trio)

Ashley Untitled Mixes

James Explosions (version with jazz trio)

Mumma Peasant Boy

1033 (m, 30 cm, 33)

"ESP Sampler, Vol.1"

Ashley Untitled Mixes

Etr ETERNA (Berlin, DDR)

\*7 20 205 (m, 30 cm?, 33)

"Experimentelle Musik I (1963/64)"

Kubiczek Ein Stadtbummel, Fox für Subharchord und Tanzorchester



## 250 DISCOGRAPHY/DISCOGRAPHIE

Kurth	Der faule Zauberer
Wedding	Concertino, für elektronische Klänge, Streichorchester, und Schlagzeug
8 20 423-4 (m, 2x30 cm, 33)	
Dessau	Lukullus (Ausschnitt von 3' für Subharchord)
Eve EVEREST (Los Angeles, Calif.)	
6132 (m, 30 cm, 33) 3132 (st, 30 cm, 33)	
Cage	Variations IV (electronic version: 4 extracts, total 32')
FEL F.E.L. Publications (Chicago, Ill.)	
(record in preparation)	
Felciano	Glossalalia
Fes FESTIVAL (Paris)	
FLD 76 (m, 30 cm, 33)	
"Darius Milhaud vous parle"	
Milhaud	La Rivière endormie (Etudes Poétiques)
Fic FICKER (Old Greenwich, Conn)	
*FR 1002 (m, 30 cm, 33)	
Fassett	Symphony of the Birds
Fol FOLKWAYS (Englewood Cliffs, NJ/New York, NY)	
FL 9905 (m, 30 cm, 33)	
"Voix de 8 poètes du Canada"	
Marel	(musique concrète sur poèmes d'Alain Grandbois, Anne Hébert, Gilles Hénault, Roland Giguère, Jean-Guy Pilon, Rina Lasnier, Yves Préfontaine, Paul Marie Lapointe)
FM 3355 (m, 30 cm, 33)	
"The Violin", Volume 5	
Bress	Fantasy, for violin, piano and electronic sounds
FM 3434 (formerly MM 3434) (m, 30 cm, 33)	
"8 Electronic Pieces"	
Dackstader	Eight Electronic Pieces
FM 3436 (m, 30 cm, 33) FMS 33436 (st, 30 cm, 33)	
"Electronic Music"	
Aitken	Noesis
Grauer	Inferno
Ivey	Pinball
Le Caine	Dripsody
Olnick + Schaeffer M + Walter	Summer idyll
Robb	Collage
Schaeffer M	Dance 4:3
Stephen	Fireworks
Stephen	The Orgasmic opus

\*FS 3861 (formerly FP 86-1) (m, 30 cm, 33)

\*Radio Programme No.1: Henry Jacobs' 'Music and Folklore' "

Jacobs Sonata for Loudspeaker (5'53")

FT 3704 (m, 2x30 cm, 33)

\*Indeterminacy - New Aspect of Form in Instrumental and Electronic Music: John Cage (reading), David Tudor (music)

Cage Fontana Mix (excerpts)

FW 8881 (m, 30 cm, 33)

\*Waka and other compositions: Contemporary Music of Japan"

Toyama Aoi-no-Ue

Toyama Waka

\*FX 6160 (m, 30 cm, 33)

\*Sounds of New Music"

Jacobs Sonata for loudspeaker (1'43")

Luening Fantasy in Space

Ussachevsky Transposition, Reverberation, Experiment, Composition ("Experiment" wrongly called "Underwater Valse" on disc)

Ussachevsky Underwater Valse (wrongly called "Sonic Contours" on disc)

FX 6301 (formerly FSS 6301) (st, 30 cm, 33)

\*Highlights of Vortex"

Jacobs Chan

Jacobs Electronic Kabuki Mambo

Jacobs Logos

Jacobs Rhythm Study No.8

Langfellow Notes on the History of a World: part 3

Langfellow 350-2

Laughborough For the Big Horn

Talcott Loop No.3

Talcott Trilogy (original version)

Fon FONTANA (Paris)

680 208 ML (m, 30 cm, 33)

\*Jazz et Jazz, nouvelles oeuvres d'André Hodeir"

Hodeir Jazz et Jazz, pour piano et bande

Fon FONOTEX (Argentina)

FDD 4001-3 (m, 3x17 cm, 45)

Vaggione Cuentos infantiles

G81 GRAVESANER BLÄTTER (Mainz)

EP ML 48 (Beilage zu Heft 27/28 der Gravesaner Blätter) (st, 17 cm, 33)

Ferrari Tautologos I

Mähe Soleil rugueux

EP ML 372 (Beilage zu Heft 26 der Gravesaner Blätter) (m, 17 cm, 45)

\*Computer Music"

Mathews M Cyclic Study

Mathews M Masquerades



Mathews M	Pergolesi Development
Mathews M	Substitution Study

\*ML 308 (Beilage zu Heft 23/24 der Gravesaner Blätter) (m, 17 cm, 45)

"Anwendung elektronischer Musik für den Film von Oskar Sala"

Sala	Berliner Kaleidoskop (Filmmusik, 5 Ausschnitte)
Sala	Das Magische Band (Filmmusik, Ausschnitt)
Sala	Die Träume des Herrn Jules Verne (Filmmusik, 4 Ausschnitte)
Sala	Ici Mars - Tonbandstudie
Sala	Improvisation mit dem Rauschgenerator
Sala	Stahl, Thema mit Variationen (Filmmusik, Ausschnitt)
Sala	Unter der Oberfläche (Filmmusik, 2 Ausschnitte)

ML 309 (Beilage zu Heft 23/24 der Gravesaner Blätter) (m, 17 cm, 45)

"Klangbeispiele mit dem Computer (Digitalrechner)"

Franks	Fantasia (after Orlando Gibbons; excerpt)
Guttman	Pitch Variations
Lewin	Study No. 1
Mathews M	Numerology
Mathews M	The Second Law
Pierce	Variations in timbre and attack

Gld GUILD PUBLICATIONS (Hollywood, Calif.)

LP-6256 (m, 30 cm, 33)  
LP-6258 (st, 30 cm, 33)

László	This World - Tomorrow
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Grf EDITION DU GRIFFON (Neuchâtel, Helvetia)

(sans numéro, inclus dans le livre "Nicolas Schiffer", par Guy Habasque et Jacques Ménétrier) (m, 17 cm, 45)

Henry P	Spatiodynamisme I et II
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Hel HELIODOR (New York, NY)

H-25047 (m, 30 cm, 33)  
HS-25047 (st, 30 cm, 33)

"Electronic Music from the University of Illinois"

Brön	Futility 1964
Gaburo	For Harry
Gaburo	Lemon Drops
Hamm	Canto 1963
Hiller	Machine Music
Martirano	Underworld

\*H-25053 (m, 30 cm, 33)  
HS-25053 (st, 30 cm, 33)

"Computer Music from the University of Illinois"

Baker R + Hiller	Computer Cantata
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HMV HIS MASTER'S VOICE (London)

CLP 3531 (m, 30 cm, 33)

"Listen, Move and Dance - 4"

Briscoe	Electronic Sound Pictures
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7EG 8762 (m, 17 cm, 45)

"Listen, Move and Dance - 3"

Oram	Electronic Sound Patterns
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Hmv HANOVER (Signature Record Company) (New York, NY)

HM 5005 (m, 30 cm, 33: deleted/épuisé)

"Choreoconic Music of the New Dance Theater of Alwin Nikolais"

Nikolais	Aeolus (excerpt from "Kites", 1'50")
Nikolais	Eruptions and Evolutions (excerpt from "Allegory", 3'22")
Nikolais	Fetish (excerpt from "Allegory", 2'24")
Nikolais	Fixation (excerpt from "Allegory", 0'40")
Nikolais	Glymistry (excerpt from "Prism", 3'26")
Nikolais	Illusional Frieze (excerpt from "Mirron", 3'20")
Nikolais	Lyre (excerpt from "Allegory", 4'18")
Nikolais	Lythic (excerpt from "Prism", 3'20")
Nikolais	Paraphernalia (excerpt from "Masks, Props and Mobiles", 2'50")
Nikolais	Prismatic Forest (excerpt from "Mirron", 2'12")
Nikolais	Shivare (excerpt from "Mirron", 1'54")

HRW HOLT, RINEHART AND WINSTON (New York, NY)

(record in preparation) (m, 30 cm, 33: non-commercial)

"Exploring Music, record 9 (Grade 1)"

Ussachevsky	Underwater Valse (wrongly called "Sonic Contours"; possibly both works will be included)
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Inn INNOVATION RECORDS (Gene Bruck Enterprises) (USA)

GB 1 (m, 25 cm, 33: deleted/épuisé, also issued on tape, see under Inn)

"Tape Recorder Music"

Luening	Fantasy in Space
Luening + Ussachevsky	Incantation
Luening	Invention in 12 Notes
Luening	Low Speed
Ussachevsky	Sonic Contours

JME JORNADAS DE MUSICA EXPERIMENTAL (Córdoba)

JME ME 1-2 (m, 2x30 cm, 33)

"Tercera Bienal Americana de Arte - Octubre 1966: Primeras Jornadas de Música Experimental"

Asuar	Preludio "La Noche" (I)
Cantón	Vaix inoufes
Echarte	Treno
Hiller	Peraration (from "Seven Electronic Studies") ("Estudio No.7")
Lanza	Plectros II
Mumma	The Dresden Interleaf 13 February 1945
Strang	Composition No.4
Vaggione	Sonata IV

## 254 DISCOGRAPHY/DISCOGRAPHIE

Echarte + Vaggione	Variations II (Cage, realización)
Kfenek	Quintana

## JuG DIE JUNGE GALERIE (Köln)

7 PAL 2917-8 (matrix number; in Buch "Bilder und Klangbilder", von Wolf Schöb, Auflage 1500 Exemplare) (m, 17 cm, 45)

"Elektronische Klangbilder"

Maas	Etude XIIa
Maas	Etude XIIIa
Maas	Komposition XI (2. Fassung)
Maas	Komposition XII

## Ker KERBEROS FÖRLAG (Stockholm)

(number not known) (m, 25 cm?, 33)

Modell	General Bassig
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## KRC KING RECORD COMPANY (Tokyo)

SKK 122 (st, 30 cm, 33)

"Tokyo Olympic Games"

Mayuzumi	Electronic Music for the Opening Show of the Tokyo Olympic Games 1964 - excerpt (= "Olympic Campanology"?)
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## KWY KKY (Paris)

(sans numéro, inclus dans la revue KWY No.11) (m, 17 cm, 45: épuisé/deleted)

Heidsieck	Poème-partition B2B3 ou Exorcisme
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## LeG LEMPETZ GALERIE (Köln)

(keine Nummer: Auflage 220 Exemplare) (m, 17 cm, 45)

Maas	Komposition III
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## Les DESMOND LESLIE (formerly from Joseph Weinberger/Musique Concrète Ltd.) (London)

MC 1001 (m, 30 cm, 33: deleted/épuisé)

"Music of the Future - Musique Concrète by Desmond Leslie"

Leslie	Death of Satan
Leslie	Music of the Voids of Outer Space
Leslie	Sacrifice 5,000 B.C.
Leslie	The Day the Sky Fell In (theme music from film)

## Lex LEXINGTON RECORDS (New York, NY)

(record in preparation, EAV label) (st, 30 cm, 33)

Bobbitt	Philomel
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(record in preparation, EAV label) (st, 30 cm, 33)

Bobbitt	Vision and Prayer
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## Lib LIBERTY (USA)

LRP 3084 (m, 30 cm, 33)  
7005 (st, 30 cm, 33)

"Fantastica"

Garcia	Fantastica
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## LIS LIVING SHAKESPEARE (New York, NY)

Sh S/6 A (m, 30 cm, 33)  
(stereo number not known) (st, 30 cm, 33)

"Hamlet"

Leslie	Hamlet (background music for abridged version of the play)
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(number not known) (m/st, 30 cm, 33)

"A Midsummer Night's Dream"

Leslie	A Midsummer Night's Dream (background music for abridged version of the play)
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(number not known) (m/st, 30 cm, 33)

"Antony and Cleopatra"

Leslie	Antony and Cleopatra (background music for abridged version of the play)
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(number not known) (m/st, 30 cm, 33)

"Macbeth"

Leslie	Macbeth (background music for abridged version of the play)
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(number not known) (m/st, 30 cm, 33)

"The Tempest"

Leslie	The Tempest (background music for abridged version of the play)
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(numbers not known) (m/st, 30 cm, 33)

Leslie	(background music for abridged versions of seven other Shakespeare plays)
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## Lit LITERA (Eterna) (Berlin, DDR)

(number not known) (m, 17 cm?, 45?)

Nitschke	Ferdinands Zauberhäuschen
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## Lou LOUISVILLE (Louisville, Ky.)

LOU 545-5 (m, 30 cm, 33)

Luening + Ussachevsky	Rhapsodic Variations
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## Lum DISQUES LUMEN (Paris)

LD1-511 (m, 17 cm, 45)

Arthuys	Et l'enfant resta seul (conte musical)
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## Mar MARCATRE (Milano)

(disque à paraître, dans revue Marcatre) (m, 25 cm?, 33)

Chopin H	Le ventre de Bertini
Dufrène	Cirrythme dédié à Henri Chopin
Heidsieck	Quel âge avez-vous?



## 256 DISCOGRAPHY/DISCOGRAPHIE

## Mas MASS ART (New York, NY)

M-131 (m, 30 cm, 33)

"Reed Streams"

Riley Dorian Reeds

M-133 (m, 30 cm, 33)

Neuhaus Fantana Mix - Feed (Cage-Neuhaus, 4 performances: Chicago April 13, 1965 (9'47"); New York June 4, 1965 (10'02"); Madrid Nov. 27, 1965 (10'37"); New York Dec. 1, 1966 (11'05"))

## MEN MINISTÈRE DE L'ÉDUCATION NATIONALE ET DE LA CULTURE (Bruxelles)

(disque à paraître) (m?, 30 cm, 33: hors commerce)

Gazelle	Studie I
Goethals	Cellotape
de Meester	Incantations
Pousseur	Trois Visages de Liège
van Weert	Hygiène

## Mer MERCURY (New York, NY)

20768 (m, 30 cm, 33)  
60768 (st, 30 cm, 33)

"Conceptions - the Bob James Trio"

James	Trilogy
James	Quest

## Met METRONOME (Berlin?, BRD)

MEP 6043 (m, 17 cm, 45)

"Elektronische Filmmusik von O. Sala"

Sala	A fleur d'eau (Auszug)
Sala	Der Fluch der gelben Schlange (Auszug)

## MIG MINAMI GALLERY (Tokyo)

(no number, limited edition of 1000 copies, in catalog for 1963 Tinguely exhibition) (m, 17 cm, 45)

Ichyanagi Music for Tinguely

## Mou MOULOU DJ/FESTIVAL (Paris)

EMZ 135 10 (m, 30 cm, 33)

"Avec"

Almuro Structure rouge (structures sonores pour des textes dits et chantés par Colette Magny)

EMZ 135 14 (m, 30 cm, 33)

"Poésie de cruauté"

Almuro	Androgyne Asiatique Adolescent
Almuro	Garde à vous au couchant
Almuro	Le camarade
Almuro	Phonolite I
Almuro	Phonolite II
Almuro	Théâtre cruauté

## MPI MUSIQUE POUR L'IMAGE (Paris)

MPI/LP - 105 (m, 25 cm, 33: hors commerce)

"Musique pour l'Image No.5: Espace - Actualité"

Boyle	Andromède
Boyle	Titan

## Mec MUSICUES (New York, NY)

(no number) (m, 30 cm, 33: non-commercial)

"Electronic Music from Outer Space"

Perrey	Electronic Music from Outer Space
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## Mus MUSICAPHON (Bärenreiter) (Kassel)

(record in preparation)

Riedl	Folge von 4 Studien für elektronische Klänge:
	Studie für elektronische Klänge 1959
	Studie für elektronische Klänge 1961
	Studie für elektronische Klänge 1962/1
	Studie für elektronische Klänge 1962/2

## Muz MUZA (Warszawa)

\*ZL 428 (uniquement avec partition PWM) (m, 17 cm, 45)

Dobrowolski	Muzyka na taśmę magnetofonową nr.1
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ZL 456 (uniquement avec partition PWM) (m, 17 cm, 45)

Dobrowolski	Muzyka na taśmę magnetofonową i obój solo (sans hautbois: disque de répétition)
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200 (W 680) (m, 25 cm, 33: 1 face, épuisé/deleted)

"Warszawska Jesień" (1960)

Kotofski	Etiuda na jedno uderzenie w talerz
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\* 211 (W 873/874) (m, 25 cm, 33)

"Warszawska Jesień" (1963)

Dobrowolski	Muzyka na taśmę magnetofonową nr.1
Kotofski	Mikrostruktury
Wiszniewski	3 postludia elektrone

212 (W 875/876) (m, 25 cm, 33)

"Warszawska Jesień" (1963)

Sikorski	Antyfony
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244 (M-3 XW-712) (m, 25 cm?, 33)

"Warszawska Jesień" (1966)

Dobrowolski	Muzyka na taśmę magnetofonową i obój solo
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## NGr NIPPON GRAMOPHONE (Tokyo)

(record in preparation) (m/st, 30 cm, 33)

Stockhausen	Solo, Version für Flöte
Stockhausen	Solo, Version für Posaune
Stockhausen	Telemusik



NIV NIPPON VICTOR (Tokyo)

SVJ 1501 (st, 30 cm, 33)

"Orchestral Space I"

Ichiyanagi Life Music (version for orchestra, tape and electronic sound breaker)

SVJ 1503-6 (st, 3x30 cm?, 33)

"Works of Toru Takemitsu"

Takemitsu K waidan (excerpt from film music)

Takemitsu Vocalism A-I

Takemitsu Water Music

NuC LA NUOVA CARTOGRAFICA (Brescia)

INTERFACOLTA' EPIU 6001 (dans livre "Scrittori su nastro II", tirage limité à 600 exemplaires) (m, 17 cm, 33)

"Scrittori su nastro II"

Gelmetti (sfondo sonoro per la lettura di Guillén ("Advenimiento", "Lampedusa"), Moravia ("La noia"), Pound ("Canto XLV"), Ungaretti ("La risata dello dginn Rull"))

OU OU (Cinquième Saison) (Sceaux, Hauts-de-Seine)

OU 20-21 (dans revue OU, numéro 20-21, tirage limité) (m, 25 cm, 33)

Chopin H Vibrespace

Gysin I am that I am (electronic realization by BBC Radiophonic Workshop)

Gysin Pistol Poem (electronic realization by BBC Radiophonic Workshop)

Heidsieck Poème-partition D4P

OU 23-24 (dans revue OU, numéro 23-24, tirage limité à 500 exemplaires) (m, 25 cm, 33)

Chopin H L'énergie du sommeil

Dufrêne Batteries vocales

Dufrêne Paix en Algérie

Dufrêne Tenu-tenu

Gysin Calling all Reactive Agents

Heidsieck Le quatrième plan

Heidsieck Poème-partition J

OU 26-27 (dans revue OU, numéro 26-27, tirage limité) (m, 17 cm, 45)

Chopin H Indicatif I

Chopin H La fusée interplanétaire

Heidsieck La Cage

Heidsieck La convention collective

Heidsieck L'exercice

OU 28-29 (dans revue OU, numéro 28-29, tirage limité) (m, 25 cm, 33)

Bruyndonckx Een Roos a rose (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx Kleine Caroli (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx Ogenblik (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx Veronika (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx Vertigo gli (fonetische bewerking op tekst van Paul de Vree)

Chopin H Sol Air

Dufrêne Triptictirythme

OU 30 (à paraître, dans revue OU, numéro 30, tirage limité) (m, 25 cm, 33)

Chopin H Le corps en trois parties, nu, décorché, squelette:

Owl OWL RECORDS (Boulder, Colo.)

ORLP 6 (st, 30 cm, 33)

Dockstader Apocalypse

Dockstader Luna Park

Dockstader Traveling Music

ORLP 7 (st, 30 cm, 33)

Dockstader Drone

Dockstader Two Fragments from Apocalypse

Dockstader Water Music

ORLP 8 (st, 30 cm, 33)

Dockstader Quatermass

(record in preparation) (st, 30 cm, 33)

Dockstader (work in progress)

Par PARIS (Paris)

313001 (m, 30 cm, 33)

"Musique Tachiste"

Magne Carillon dans l'eau bouillante

Magne Concertino triple (rire, prière, amour)

Magne Larmes en sol pleureur

Magne Mémoire d'un trou

Magne Méta-mécanique saccadée

Magne Self-Service

PaS PARAVAN SYNTON (Göteborg)

57357-8 (matrix number) (m, 17 cm, 45: non-commercial)

Epstein B Essay III

Epstein B Essay IV

Lindblad Satellit 60 (shortened version)

Phi PHILIPS (EUROPE)

835 056 AY (Modern Music Series) (st, 30 cm, 33)  
(in UK on PHILIPS SABL 206, stereo, deleted; in USA on EPIC LC 3759, mono, BC 1118, stereo; also issued on tape, see under Epc)

Badings Capriccio

Badings Evolutionen

Badings Genese

Raaijmakers Tweeklank (Contrasts)

A 00565-6 L (Modern Music Series) (m, 2x30 cm, 33)

835 485-6 AY (st, 2x30 cm, 33)  
(also on DEUTSCHER SCHALLPLATTENCLUB - PHILIPS J 804, mono/stereo, non-commercial, "Experiment 1950/60 - Elektronische Musik"; only 1 record, with 6 compositions: "Artikulation" (Ligeti), "Continuo" (Maderna), "Orient-Occident" (Xenakis), "Scambi I" (Pousseur), "Selektion I" (Eimert), "Thema - Omaggio a Joyce" (Berio))

"Panorama des Musiques Expérimentales"

Baronnet + Dufrêne U 47

Berio Momenti

Berio Thema - Omaggio a Joyce

Ferrari Visage V

Moderna Continuo  
Xenakis Orient-Occident (version concert)

Boucourechliev Texte I  
Eimert Selektion I  
Henry P Entrée  
Kagel Transición I  
Ligeti Artikulation  
Pousseur Scambi I

A 00567 L (Modern Music Series) (m, 30 cm, 33)  
835 487 AY (st, 30 cm, 33)

"Musique Concrète"

Kyrou Etude I  
Ferrari Tête et Queue du Dragon  
Miche Prélude  
Schaeffer P Etude aux objets (version 1959)  
Xenakis Analogique A + B, pour 9 cordes et sons sinusoidaux  
Xenakis Concret P.M.

L 00.564 L (Modern Music Series) (m, 30 cm, 33)  
835 484 LY (st, 30 cm, 33)

Henry P Orphée (version abrégée avec narrateur, voir aussi Crt)

PHILIPS (FRANCE) (Paris)

A 76.750 R (m, 25 cm, 33)

Constant Le joueur de flûte (version abrégée, 30")

432 762 BE (m, 17 cm, 45)

Henry P Maléfices: (à séquences tirées du film: "Générique" (Thème de Myriam), "Catherine malade", "Après la mort", "Scène de la trappe", "Le gois" (Scène de la noyade), "Thème de Catherine"; 12'35")

836 898 DSY (Prospective XXle Siècle) (m/st, 30 cm, 33)

Henry P Variations pour une porte et un soupir (version disque)

836 899 DSY (Prospective XXle Siècle) (m/st, 30 cm, 33)

Henry P Le Voyage (version concert 1966; inclut "Fluide et Mobilité d'un Larsen")

680 201 NL (m, 30 cm, 33)

"Helsa Popping et sa musique sidérante"

Popp Helsa Popping et sa musique sidérante (pour orchestre avec effets électroacoustiques)

(disque à paraffine) (Prospective XXle Siècle) (m/st, 30 cm, 33)

Henry P Coexistence  
Henry P Signes

(disque à paraffine) (Prospective XXle Siècle) (m/st, 30 cm, 33)

Henry P La Noire à Soixante I  
Henry P La Noire à Soixante II

(disque à paraffine) (Prospective XXle Siècle) (m/st, 30 cm, 33)

Henry P Le voile d'Orphée (version 1966)

PHILIPS (NEDERLAND) (Baarn)

400 036 AE (m, 17 cm, 45)  
(in UK on PHILIPS ABE 10073, deleted)

Badings Kaïn en Abel

633 302 BL (m, 30 cm, 33)  
840 233 BY (st, 30 cm, 33)  
(in UK on PHILIPS BL 7681, mono only; in USA on PHILIPS 200189, mono, 600189, stereo)

"Fantasy in Orbit"

Dissevelt Fantasy in Orbit ("Ignition", "Atlantic", "Spearheads", "Zanzi", "Anchor chains", "Tropicalous", "Camelan", "Woomangs", "Waltzing Matilda", "Pacific dawn", "Gold and lead", "Mexican mirror", "Seconds to eternity", "Re-entry")

\*099 597 DE (included in Philips Technisch Tijdschrift 19 No.9, also as a reprint) (m, 17 cm, 45)  
(in UK in Philips Technical Review 19 No.6, also as a reprint; en France dans Revue technique Philips 19 No.6, numéro du disque 099 598 DE)

Badings Kaïn en Abel (abridged version)

99954 DL (m, 30 cm, 33)

"Musique barbare"

Appel Musique barbare

422 564 NE (m, 17 cm, 45)

"Harry Mulisch leest"

Raaijmakers Het stenen bruidsbed (klankdecor)

315 538 NF (m, 17 cm, 45: deleted/épuisé)

"Electronic Popular Music"

Raaijmakers (= "Balkan") Colonel Bogey (arrangement)

Raaijmakers (= "Balkan") Song of the Second Moon

430 736 PE (m, 17 cm, 45)

"Electronic Music"

Dissevelt Electronic Movements:

Syncopation

Vibration

Whirling

Drifting

P 08168 L (m, 30 cm, 33)

(in Canada on PHILIPS PHAM 600-047, mono, PHS 200-047, stereo, deleted; titles were altered as follows: "Moon Maid" ("Drifting"), "Orbit Aurora" ("Syncopation"), "Sonik Re-Entry" ("Whirling"), "The Ray Makers" ("Mechanical Motions"), "The Visitor from Inner Space" ("Vibration"), "Twilight Ozone" ("Intersection"))

"The fascinating world of electronic music"

Dissevelt Electronic Movements:

Syncopation

Vibration

Whirling

Drifting

Dissevelt Intersection

Raaijmakers (= "Balkan") Mechanical Motions

Raaijmakers (= "Balkan") Pianoforte

Raaijmakers (= "Balkan") Song of the Second Moon



## PHILIPS (SVERIGE) (Stockholm)

A 01522-3 L (m, 2x30 cm, 33)  
(in USA on COLUMBIA M2L 405, mono, M25 902, stereo)

Blondahl Aniara

838 750 AY (originally wrongly numbered 842 552 AY) (st, 30 cm, 33)

Hambraeus Konstellationer II

## Pol POLYDOR (Paris)

45 605 (m, 25 cm, 33)

Almura Les villes (pour la chanson de Jean Vasca)

Almura Opération à ciel ouvert (pour la chanson de Jean Vasca)

46 152 (m, 30 cm, 33)

Beetz Ballade du Cosmonaute (pour la chanson de Marcel Amant)

## Pri PARLOPHONE (London)

PMC 7009 (m, 30 cm, 33)  
PCS 7009 (st, 30 cm, 33)  
(in USA on CAPITOL - without "I'm Only Sleeping" -, in BRD auf ELECTROLA, en France sur ODEON, etc.)

"Revolver"

Beatles I'm Only Sleeping

Beatles Tomorrow Never Knows

PMC 7027 (m, 30 cm, 33)  
PCS 7027 (st, 30 cm, 33)  
(other labels as for "Revolver")

"Sgt. Pepper's Lonely Hearts Club Band"

Beatles Sgt. Pepper's Lonely Hearts Club Band (record in preparation)

45-R 4901 (m, 17 cm, 45)

Martin Ge Time Beat (electronic music by BBC Radiophonic Workshop)  
(= "Ray Cathode")

Martin Ge Waltz in Orbit (electronic music by BBC Radiophonic Workshop)  
(= "Ray Cathode")

45-P 5570 (m, 17 cm, 45)  
(other labels as for "Revolver")

Beatles Strawberry Fields Forever

## RAI RAI (FONIT) (Milano)

\* (sans numero, inclus dans "Elettronica", 1956 n.3) (m, 17 cm, 33)

"Prospettive nella Musica"

Berio Mutazioni

Moderna Natturmo

## RCA RCA ITALIANA (Roma)

MILDS 20243 (st, 30 cm, 33)

"Gruppo di Improvvisazione Nuova Consonanza"

gruppo (musiche strumentali e "concrete-elettroniche" improvvisate)

SLD-61005 (3) (st, 3x30 cm, 33)

"La Musica Nuova"

Pousseur Rimes pour différentes sources sonores

## RCA VICTOR (CANADA)

CC 1008 (m, 30 cm, 33)  
CCS 1008 (st, 30 cm, 33)

"Music and Musicians of Canada, Vol. II"

Beecroft From Dreams of Brass

## RCA VICTOR (USA) (New York, NY)

LPM 1280 (m, 30 cm?, 33: deleted/épuisé)

"Wide, Wide World"

Luening + Usachevsky Carlsbad Caverns

## Rik RIKS (Stockholm)

LP 7 (st, 30 cm, 33)

Hambraeus Rata II (version for tape alone)

Hambraeus Tetragon

## RTF RADIODIFFUSION-TELEVISION FRANÇAISE (Paris)

(sans numéro) (m, 10x30 cm, 33) \*

"Dix Ans d'Essais Radiophoniques du Studio au Club d'Essai 1942-1952"

Constant Le joueur de flûte (court extrait)

Henry P + Schaeffer P Bidule en Ut

Henry P 5 histoires étranges (court extrait)

Henry P + Schaeffer P Le Capitaine Néma (court extrait)

Henry P Musique et Modernité (2 courts extraits)

Henry P Schaeffer P Orphée 51 (court extrait)

Henry P (extraits d' "Adrienne Mesurat", 0'20", "Pochette Surprise", 0'08")

Schaeffer P Les paroles dégelées

Schaeffer P L'Oiseau RAI (extrait)

## Ser SERENUS (New York, NY)

Sep 2010 (m, 25 cm?, 33)

"The inside of the outside/or the outside of the inside (Who are they? Where do they come from? Why are they here?)"

Gruber Konjugationen

## SFP SOCIETE FRANÇAISE DE PRODUCTIONS PHONOGRAPHIQUES (Paris)

30006 (m/st, 30 cm, 33)

Boisselet Le Robot, ballet pantomime

30007 (m/st, 30 cm, 33)

Boisselet Symphonie jaune

Boisselet Symphonie rouge (version phonographique, 15')

## SIB SILVER-BURDETT (TIME + GEC) (New York, NY)

\*(record in preparation) (m, 30 cm, 33: non-commercial)

"Making Music Your Own, Album 6, Record No.2"

Luening Fantasy in Space



\* (record in preparation) (m, 30 cm, 33: non-commercial)

Ussachevsky Piece for Tape Recorder  
 Davidovsky (work to be selected: possibly "Electronic Study No.1")

## SLR SOUTHERN LIBRARY OF RECORDED MUSIC (London)

MQ 760 (m, 17 cm, 45)

Gerhard Excerpts from "DNA in Reflection" (dubbed titles: Asyndeton, Bubblecade, Campanalog, Meteoroids, Speculum, Stridor, Telergic)

MQ 769 (m, 17 cm, 45)

Baker J  
 (= "Mathews J") Electro-rhythm  
 Baker J  
 (= "Mathews J") Electro-slow  
 Baker J  
 (= "Mathews J") Electro-suspense  
 Baker J  
 (= "Mathews J") Electro-twist

## SaN SON NOVA (New York, NY)

1 (m, 30 cm, 33)  
 S-1 (st, 30 cm, 33)

"Music of Mel Powell and Milton Bobbin"

Powell MI Electronic Setting I

3 (1988) (m, 30 cm, 33)  
 S-3 (1988) (st, 30 cm, 33)

"Son-Nova 1988 - Electronic Music"

Arel Dramatic Fragment (from "The Scapegoat") ("Fragment")  
 Arel Electronic Music No.1  
 Arel Sacred Service: Prelude and Postlude  
 Davidovsky Electronic Study No.2  
 Ussachevsky Improvisation 4711  
 Ussachevsky Linear Contrasts  
 Ussachevsky Metamorphoses

## SpD SPACE DESIGN (Tokyo)

(no number, in revue "Space Design" No.7, July 1965) (st, 17 cm, 33)

Takemitsu Water Music (excerpt)

## Sup SUPRAPHON (Prague)

\*DV 6221 (m, 30 cm, 33)

"Elektronické Hudba"

Henry P Le voile d'Orphée (version 1953, 2 extracts) ("Závoj Orfeův: dvě závěrečné části")  
 Hiller Vocalise (from "Seven Electronic Studies") ("Vokalizace ze Sedmi elektronických studií: 5.1")  
 Komarov Náhrabek Malevičův  
 Malovec Výhybka (extrait tiré du film) ("Čas Hudby k filmu Výhybka")  
 Penderecki Psalmus 1961  
 Riedl Studie für elektronische Klänge 1959 ("Studie ze čtyř studií pro elektronické zvuky: 5.1 1959")  
 Riedl Studie für elektronische Klänge 1962/2 ("Studie ze čtyř studií pro elektronické zvuky: 5.4 1962/2")  
 Zeljenka Štúdia 0,3

(disque à paraffine) (m, 30 cm, 33)

Malovec Hudba k poézii

## SvR SVERIGES RADIO (Stockholm)

LPD 1 (m, 30 cm, 33: non-commercial)  
 LPD 1 (st, 30 cm, 33)

"Elektronmusikstudios Dokumentation 1"

Lundsten + Nilsson L Kalejdoskop  
 Lundsten + Nilsson L Aloha Arita

(number not known) (m, 30 cm, 33)

"Semikolon"

Badin Seance II ("Den heter ingenting, den heter nog 'Seans II'")  
 Johnson B Silbakkapel

## Tim TIME (New York, NY)

SB002 (m, 30 cm, 33)  
 S/8002 (st, 30 cm, 33)

Berio Différences

SB003 (m, 30 cm, 33)  
 S/8003 (st, 30 cm, 33)

"The voice of Cathy Berberian"

Cage Fontana Mix (version 9'40"), with "Aria"

SB009 (m, 30 cm, 33)  
 S/8009 (st, 30 cm, 33)

"John Cage - Christian Wolff"

Cage Cartridge Music (version 20')

## Tos TOSHIBA (Tokyo)

JSC 1005 (st, 30 cm, 33)  
 (in USA on TIME 5208, mono, 2058, stereo)

Miyoshi Ondine

JER 188 (in cartoon book "Strabismus Concert" by Yoji Kuri) (m, 17 cm, 33)

Ichiyanagi Music for Strings No.2 with Stanzas (live electronic version)

## Tur TURNABOUT (New York, NY)

TV 4004 (m, 30 cm, 33)  
 TV 340045 (st, 30 cm, 33)

"Electronic Music"

Avni Vocalise  
 Carlos Dialogues  
 Carlos Variations  
 Lewin-Richter Electronic Study No.1  
 Mimaroglu Bowery Bum  
 Mimaroglu Intermezzo  
 Mimaroglu Le tombeau d'Edgar Poe

TV 4046 (m, 30 cm, 33)  
TV 340465 (st, 30 cm, 33)

Berio	Visage
Cage	Fontana Mix (version for tape alone, 11'39")
Mimaroglu	Agony

(record in preparation) (m/st, 30 cm, 33)

Bayle	L'Oiseau-Chanteur (d'après "Trois portraits de l'Oiseau-qui-n'existe-pas")
Druckman	Animus I
Malec	Structures (Dahavi)
Mimaroglu	Anacolutha (extract)
Ferrari	(oeuvre non encore choisie, probablement "Tête et Queue du Dragon")
Mimaroglu	(work to be decided)

UE UNIVERSAL EDITION (Wien)

UE 13500 (m, 30 cm, 33)

Pousseur	Electre
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Uni UNIDISC (Paris)

EX 33 145 (m, 17 cm, 45)

"L'Homme du XXle Siècle"

Henry P	L'Homme du XXle Siècle (décor sonore)
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EX 33 183 AD (m, 17 cm, 45)

"La petite étoile trop coquette"

Henry P	La petite étoile trop coquette (conte pour enfants)
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EX 33 195 M (m, 17 cm, 45)

"Ma faim et vous"

Henry P	Ma faim et vous (décor sonore)
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PM 30 Jn 01/03/05/07 (m, 4x30 cm, 33)

"L'Evangile selon St Jean"

Henry P	L'Evangile selon St Jean (interludes musicaux)
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PM 30 Lc 09/11/13/15/17 (m, 5x30 cm, 33)

"L'Evangile selon St Luc"

Henry P	L'Evangile selon St Luc (interludes musicaux)
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PM 30 Mt 19/21/23/25 (m, 4x30 cm, 33)

"L'Evangile selon St Matthieu"

Henry P	L'Evangile selon St Matthieu (interludes musicaux)
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PM 30 Mc 27/29/31/33 (m, 4x30 cm, 33)

"L'Evangile selon St Marc"

Henry P	L'Evangile selon St Marc (interludes musicaux)
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UD 25 103 M (m, 25 cm, 33)

"Saint-Exupéry"

Henry P	Saint-Exupéry (décor sonore)
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UD 25 123 M (m, 25 cm, 33)

"Le Martyre de Polycarpe et Ignace d'Antioche"

Henry P	Le Martyre de Polycarpe et Ignace d'Antioche (décor sonore)
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UD 30 137 M (m, 30 cm, 33)  
STE 30 3005 (st, 30 cm, 33)

"Musiques pour La Reine Verte"

Henry P	La Reine Verte (suite musicale extraite du spectacle, 46')
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(disque à paraffine) (m, 17 cm, 45)

"Le Petit Train"

Henry P	Le Petit Train (décor sonore)
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UnR UNIVERSAL RECORDING (Tokyo)

ALP 1009 (or PBU 1?: limited edition of 300 copies) (m, 25 cm, 33: deleted/épuisé)

Mayuzumi - Moroi	Variations on the numerical principle of seven
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Takemitsu	Eurydice - La Mort
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Takemitsu	Relief Statique
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Takemitsu	Vocalism A-I
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Van VANGUARD (New York, NY)

VRS 9222 (m, 30 cm, 33)

VDS 79222 (st, 30 cm, 33)

"The In Sound from Way Out! Electronic pop music of the future created by Perrey-Kingsley"

Kingsley - Perrey	The In Sound from Way Out! ("Unidentified Flying Object", "The Little Man from Mars", "Cosmic Ballad", "Swan's Splashdown", "Countdown at 6", "Barnyard in Orbit", "Spooks in Space", "Girl from Venus", "Electronic Can-Can", "Jungle Blues from Jupiter", "Computer in Love", "Vista to the Stars")
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(record in preparation) (m/st, 30 cm, 33)

Kingsley - Perrey	(record in preparation, about 12 items)
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VdP VOCE DEL PADRONE (Roma)

QELP 8086 (m, 30 cm?, 33)

Gaslini	Corri, nella miniera si odono voci
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Vég VEGA (Paris)

DR 30 S1 (m, 30 cm, 33)

"Le mariage de la feuille et du cliché"

Henry P	Le mariage de la feuille et du cliché (décor sonore pour cantata de Milhaud)
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T 31 SP 8003 (m, 30 cm, 33)

"Rhinoéros"

Philippot	Rhinoéros (musique de scène: version abrégée de la pièce de théâtre)
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Ver VERVE (New York, NY)

V-5008 (m, 30 cm, 33)

V6-5008 (st, 30 cm, 33)

"The Velvet Underground and Nico"

Velvet Underground	European Son to Delmore Schwartz
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Velvet Underground	Heroin
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Velvet Underground	Run, Run, Run
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## VIM VIDEO MOODS (New York, NY)

(number not known) (m, 25 cm?, 33: non-commercial/hors commerce)

Souffriau	Etude en Galvanisé
Souffriau	Etude No.1 sur piano préparé
Souffriau	Impressions sur l'Electronic 30

## Wer WERGO (Baden-Baden)

\*WER 60005/I und II (m, 2x30 cm, 33)

"Einführung in die neue Musik"

Schaeffer P	Etude aux allures
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\*WER 60006 (m, 30 cm, 33)

"Elektronische Musik"

Eimert	Variante einer Variation von Anton Webern
Eimert	Zu Ehren von Igor Stravinsky

WER 60009 (m/st, 30 cm, 33)

Stockhausen	Kontakte, für elektronische Klänge, Klavier und Schlagzeug
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WER 60014 (m/st, 30 cm, 33)

Eimert	Epitaph für Aikichi Kuboyama
Eimert	Sechs Studien

WER 60017 (m/st, 30 cm, 33)

Blacher	Elektronische Impulse ("Elektronisches Scherzo")
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## Wst WESTMINSTER (New York, NY)

XWN 18962 (m, 30 cm, 33)

WST 14143 (st, 30 cm, 33)

"Electronica"

Gasmann + Sala	Electronics (Poem)
Sala	Elektronische Improvisationen ("Improvisations")

\*\*\* (record labels not known)

(ARGENTINA/Buenos Aires) (in preparation)

Bolaños	Intensidad y Altura
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(BUNDESREPUBLIK DEUTSCHLAND/Berlin?) (m?, 30 cm, 33)

Studio (TU Berlin, BRD)	Herzschall (synthetische Herzklänge)
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(BUNDESREPUBLIK DEUTSCHLAND/München: unbekannte Buchhandlung) (m, 17 cm, 45: deleted/épuisé)

Riedl	Studie für konkrete Klänge Nr.1
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(ČESKOSLOVENSKO/Praha?: = Supraphon?) (a paraffre)

Piňos	Koncert pro magnetofon a orchestr
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(FRANCE/Paris) (à paraffre: m, 30 cm?, 33)

Almuro	Le condamné à mort
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(FRANCE/Paris: = Unidisc?) (à paraffre: m/st, 30 cm, 33)

Henry P	Musique pour les Évangiles
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(FRANCE/Paris) (à paraffre)

Henry P

Rock électronique (extrait de "La Reine Verte")

(FRANCE/Paris) (à paraffre: m/st, 30 cm, 33)

"Concert Collectif"

Boyle	Pluriel
Ferrari	Composé-Composite
Mèche	Synergies
Malec	Tutti
groupe (GRM Paris)	(montage collectif)

(FRANCE/Paris) (à paraffre: m/st, 30 cm, 33)

Henry P + Schaeffer P	Symphonie pour un homme seul (version stéréo 1966)
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Schaeffer P	Etude aux objets (version 1967)
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Schaeffer P	5 Etudes de bruit:
	Etude aux chemins de fer
	Etude aux tourniquets
	Etude au piano I, dite Etude violette
	Etude au piano II, dite Etude noire
	Etude pathétique, dite Etude aux casseroles

(ITALIA?) (à paraffre)

Evangelisti	Incontri di fasce sonore
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(NORGE/Oslo?) (in preparation: m?, 30 cm?, 33)

Nordheim	Favola in Musica
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(UNITED KINGDOM/London) (in preparation: m?, 30 cm, 33)

Berk	The Emperor and the Nightingale (1966 version)
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(UNITED STATES) (in preparation: m?, 30 cm?, 33)

Ashley	The 4th of July
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(UNITED STATES) (in preparation: m, 17 cm, 45)

Barron	Spaceboy (Rock)
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(UNITED STATES/New York, NY?) (in preparation: m, 17 cm, 45)

Carlos	Cherish (arrangement of popular song)
Carlos	What's New, Pussycat? (arrangement of popular song)

(UNITED STATES?) (in preparation: m/st, 30 cm, 33)

Eaton	Piece for Solo Synket No.2
Eaton	Prelude to "Myshkin", version 2
Eaton	Songs for R.P.B.

(UNITED STATES: = Advance?) (in preparation: m/st, 30 cm, 33)

Maxfield	Amazing Grace
Maxfield	Piano Concert for David Tudor

(UNITED STATES) (in preparation: m/st, 30 cm, 33)

Mumma	Place, for cybernetic bandoneon
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(UNITED STATES) (in preparation: m, 17 cm, 45)

Sheff	The Doves and the Hawks (with pop band The Apostles)
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ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC/INTRODUCTIONS ILLUSTRÉES À LA MUSIQUE  
ELECTROACOUSTIQUE

Ama AMADEO (Wien)

\*AVRS 5006 (m, 30 cm, 33)

\*Klänge unterwegs: eine Einführung in die elektronische Komposition und ihre Arbeitsmethoden

Brün

Klänge unterwegs: eine Einführung in die elektronische Komposition und ihre Arbeitsmethoden

Ber BERTELSMANN-VERLAG (Phono-Abteilung; vorher "Europäischer Phonoklub") (Gütersloh)

(number not known) (m, 30 cm?, 33)

Eimert

Einführung (kurze Beispiele aus: "Kontakte" (Stockhausen), "Selektion I" (Eimert), "Transición I" (Kagel))

BTL BELL TELEPHONE LABORATORIES (Murray Hill, NJ/New York, NY)

\*122 227 (matrix number) (m, 25 cm, 33: non-commercial)

\*Music from Mathematics

Mathews M

(spoken introduction to each work on the record, written by M.V. Mathews and Bruce E. Strasser, spoken by Phil Tonken)

Cas CASTLE (Recorded Tuiton) (London)

EFX-1 (m, 17 cm, 45: also issued on tape, see under Cas)

\*Electronic Sounds and Music

Judd

(electronic effects)

EFX-2 (m, 17 cm, 45: also issued on tape, see under Cas)

\*Electronic Music and Musique Concrète

Judd

(background music: "Delta F (Sinetones)", "Study in Sine Tones", "Sound Object", "Montage")

EFX-3 (m, 17 cm, 45: also issued on tape, see under Cas)

\*Rhythmic Electronic Music

Judd

(background music: "Automation", "Perpetua", "Merry-go-round", "Tempotune")

Col COLUMBIA (New York, NY)

ML 4938 (m, 30 cm, 33)

\*Strange to Your Ears

Fassett

Strange to Your Ears (illustrated introduction)

DGG DEUTSCHE GRAMMOPHON GESELLSCHAFT (Hamburg)

\*LP 16132 (also 17242 LPE) (m, 25 cm, 33)

Eimert

Einführung

Etr ETERNA (Berlin, DDR)

\*7 20 205 (m, 30 cm?, 33)

\*Experimentelle Musik I (1963/64)

Hohensee

Die Spur führt in den 7. Himmel (Ausschnitt 0'40")

Höpfner

Südöstlich des Mondes (Ausschnitt 1'45")

Hornig

Ingenieure (Ausschnitt 0'50")

Hornig

Schreckgespenst Automation (Ausschnitt 1'45")

Kurth

Mass für Mass (Ausschnitt 0'30")

Wehding

Vorbereitungen zur Orchesterballade (2 Beispiele, 0'50" + 2'25")

Studio (RFZ Berlin, DDR)

Beispiele von Klangexperimenten mit dem Subharchord

Fic FICKER (Old Greenwich, Conn)

\*FR 1002 (m, 30 cm, 33)

Fassett

(spoken introduction to "Symphony of the Birds")

Fol FOLKWAYS (Englewood Cliffs, NJ/New York, NY)

\*FS 3861 (formerly FP 86-1) (m, 30 cm, 33)

\*Radio Programme No. 1: Henry Jacobs' "Music and Folklore"

Jacobs

Audio Collage

Jacobs

Loop 2 - channel rhythms

FT 3602 (m, 30 cm, 33)

\*The Orchestra and its Instruments

Nelhybel

Special Recording Techniques (based on excerpts from the music of Vaclav Nelhybel, commentary by Alexander Semmler)

FX 6007 (m, 2x30 cm, 33)

(abbreviated version on FOLKWAYS FX 6136, one disc)

\*The Science of Sound

Bell Telephone Laboratories

The Science of Sound (introduction)

\*FX 6160 (m, 30 cm, 33)

\*Sounds of New Music

Jacobs

Tape-loops and rhythms (introduction)

Maren

Natural Pipes (base for Musique Concrète)

GBI GRAVESANER BLÄTTER (Mainz)

Nr. 1 (Beilage zu Heft 10 der Gravesaner Blätter) (m, 17 cm, 45)

\*Psycho- und Elektroakustik der Schallbildsynthese

Enkel

Psycho- und Elektroakustik der Schallbildsynthese

Nr. 2 (Beilage zu Heft 11/12 der Gravesaner Blätter) (m, 17 cm, 45)

\*Tonlagenregler und Informationswandler

Springer

Tonlagenregler und Informationswandler

Nr. 4 (Beilage zu Heft 14 der Gravesaner Blätter) (m, 17 cm, 45)

\*Residualton und Formantton

Meyer-Eppler

Residualton und Formantton

ML 164 (Beilage zu Heft 17 der Gravesaner Blätter) (m, 17 cm, 45)

\*Anamorphoses I-II

Schaeffer P

Anamorphoses I-II

\*ML 308 (Beilage zu Heft 23/24 der Gravesaner Blätter) (m, 17 cm, 45)

\*Anwendung elektronischer Musik für den Film von Oskar Sala

Sala

Ton- und Klangfarbenerzeugung am MTR zur oszillographischen Beobachtung

T 71 461 (Beilage zu Gravesaner Blätter) (m, 17 cm, 45: deleted/épuisé)

\*Nachhallexperimente des holländischen Staatsradios

(untraced)

Nachhallexperimente des holländischen Staatsradios

T 71 489 (Beilage zu Gravesaner Blätter) (m, 17 cm, 45)

"Experimente: 24 Filter Versuche"

Moles

Experimente mit dem Albis-Terzfilter - 24 Filter Versuche

V 8 502 (Beilage zu Gravesaner Blätter) (m, 17 cm, 45: deleted/épuisé)

"Der Einfluss des Mikrophons auf die tönende Botschaft"

Schaeffer P

Der Einfluss des Mikrophons auf die tönende Botschaft

30-001/2 (Beilage zu Gravesaner Blätter) (m, 17 cm, 45)

"Klangumwandlungen durch Frequenzumsetzung"

Heck

Klangumwandlungen durch Frequenzumsetzung

HRW HOLT, RINEHART AND WINSTON (New York, NY)

(record in preparation) (m, 30 cm, 33: non-commercial)

"Exploring Music (Grade 6)"

Babbitt

(introduction, 10')

Mus MUZA (Warszawa)

\*ZL 428 (uniquement avec partition PWM) (m, 17 cm, 45)

Dabrowski

(recordings of the examples in the notes to the score of "Muzyka na taśmie magnetofonowy nr.1")

NuC LA NUOVA CARTOGRAFICA (Brescia)

INTERFACOLTA' EPIU 6000 (dans livre "Scrittori su nastro (I)", tirage limité à 530 exemplaires) (m, 17 cm, 45)

"Scrittori su nastro (I)"

Maderna

(extrait de "Continuo", 1'14", pour "Una risposta" (Quasimodo))

Maderna

(extrait de "Notturno", 2'18", pour "Conigli sotto la luna" (Buzzati))

Phi PHILIPS (NEDERLAND) (Baarn)

\*099 597 DE (included in Philips Technisch Tijdschrift 19 No.2, also as a reprint) (m, 17 cm, 45)  
(in UK in Philips Technical Review 19 No.5, also as a reprint; en France dans Revue technique Philips 19 No.6, numéro du disque 099 598 DE)

Badings

Electronic Music (material used in "Kaïn en Abel", as described in accompanying article)

Pol POLYDOR (BRD)

(verschiedene Märchenplatten aus "Studio für Elektronische Musik München", einschl. "Peter und das Zauberklavier" (55 033 KN/m, 17 cm, 45)  
und "Der kleine Häwelmann" (Musik von Hanisch: 55 044 KN/m, 17 cm, 45))

RAI RAI (FONIT) (Milano)

\*(sans numéro, inclus dans "Electronica", 1956 n.3) (m, 17 cm, 33)

"Prospettive nella Musica"

Berio

esempi musicali:

Voce di negro e tambura africano

Campane

Bach: canone IV a 2 dalli "Offerta Musicale"

Goccia d'acqua

Rumore di ferraglie

"Piano-tape music"

Sequenza simmetrica di impulsi

Sequenza asimmetrica di impulsi

Strutture di timbri armonici e disarmonici

RAM R.A. MOOG CO. (Trumansburg, NY)

RMD 100 (m, 25 cm, 33: non-commercial)

Carlos

Moog 900 Series Electronic Music Systems (promotional demonstration record)

RCA RCA VICTOR (USA) (New York, NY)

LM 1922 (m, 30 cm, 33)

"The Sounds and Music of the RCA Electronic Music Synthesizer"

studio

(demonstration of the RCA Electronic Music Synthesizer Mark I)

studio

Blue Skies (Berlin, dance band)

studio

Fugue No.2, from the Well-Tempered Clavichord (Bach, struck and plucked strings)

studio

Holy Night (Adams, organ)

studio

Home, Sweet Home (Bishop, "engineer" style)

studio

Hungarian Dance No.1 (Brahms, gypsy style)

studio

Nola (Arndt, piano)

studio

Stephen Foster Medley (hillbilly band)

Seu EDITIONS DU SEUIL (+ SERVICE DE LA RECHERCHE, ORTF) (Paris)

O.R.T.F.-SR 2 (m, 3x30 cm, 33)

"Solfège de l'objet sonore"

Reibel +

Schaeffer P

(assistés par Ferreyra)

Solfège de l'objet sonore (exemples sonores) et musicaux illustrant le "Traité des Objets Musicaux" (Éditions du Seuil), texte parlé dit par Pierre Schaeffer; courts extraits d'oeuvres de Bayle, Cantón, Ferrari, Henry P, Parmegiani, Reibel, Schaeffer P, Toullet

SIB SILVER-BURDETT (TIME + GEC) (New York, NY)

\*(record in preparation) (m, 30 cm, 33: non-commercial)

"Making Music Your Own, Album 6, Record No.2"

Luening

Introduction to Electronic Music for Primary Schools (examples taken from "Fantasy in Space")

\*(record in preparation) (m, 30 cm, 33: non-commercial)

Usachevsky

Introduction (demonstration of the compositional processes used in "Piece for Tape Recorder")

Sup SUPRAPHON (Praha)

\*DV 6221 (m, 30 cm, 33)

"Elektronická Hudba"

Lábl

Zvukové Příkladky (Sources et réalisations de la musique électronique et concrète, 8')

Wer WERGO (Baden-Baden)

\*WER 60005/1 et II (m, 2x30 cm, 33)

"Einführung in die neue Musik"

Stuckenschmidt

Einführung in die neue Musik

\*WER 60006 (m, 30 cm, 33)

"Elektronische Musik"

Eimert

Elektronische Musik:

Akustische und theoretische Grundbegriffe

Zur Geschichte und zur Kompositionstechnik



\*\*\* (DGG or Philips?, in association with UE)

(record in preparation) (m?, 3x30 cm, 33)

"Elektronische Musik: Einführung in die Struktur des Klanges/Musique électronique: Introduction à la structure du son"

Pousseur

Elektronische Musik: Einführung in die Struktur des Klanges/Musique électronique: Introduction à la structure du son

## WORKS IN THE APPENDICES/OEUVRES CITEES DANS LES ANNEXES

Ava AVAKIAN (New York, NY)

\*JC-1 (m, 3x30 cm, 33)  
JCS-1 (st, 3x30 cm, 33)

"John Cage 25-year Retrospective Concert"

Cage

Imaginary Landscape No.1

BTL BELL TELEPHONE LABORATORIES (Murray Hill, NJ/New York, NY)

\*122 227 (matrix number) (m, 25 cm, 33: non-commercial)

"Music from Mathematics"

Bell Telephone Laboratories

The Voice of the IBM 7090 Computer

Hiller +  
Isaacson

Illiac Suite, for string quartet (excerpt from Experiment IV, 2')

Pierce +  
Shannon

Music by Chance (experiment in stochastic composition, not computed)

Slepian  
(et al.)

Improvisation on a Random Piano (experiment in stochastic composition, not computed)

\*(no number, included with BTL article "Computer Speech") (m, 17 cm, 33: one-sided, non-commercial)

Bell Telephone Laboratories

(examples of computer speech)

CdM CHANT DU MONDE (Paris)

LDX 8368 (m, 30 cm, 33)  
LDX A 48368 (st, 30 cm, 33)

Xenakis

Eonta

Col COLUMBIA (New York, NY)

ML 4956 (m, 30 cm, 33: deleted/épuisé)

Antheil

Ballet mécanique

Crt CRITERE (Paris)

CRD 430 (m, 25 cm, 33)

"Algorithme I"

Barbaud +  
Blanchard

Algorithme I, musique extraite du film "Imprévisibles nouveautés"

DTh DUCRETET-THOMSON (Paris)

(numéro inconnu) (m, 30 cm, 33)

Barbaud

Les Abysses (musique de film)

DuM DuMONT SCHAUBERG (Köln)

(no number, in book "Fam' Ahniesgow" by Helms) (m, 25 cm, 33)

Helms

Fam' Ahniesgow (Ausschnitte, einschl. Struktur I, I)

GBI GRAVESANER BLÄTTER (Mainz)

EP ML 372 (Beilage zu Heft 26 der Gravesaner Blätter) (st, 17 cm, 33: this record is separate from the one with identical number, listed in the first section)

Xenakis

ST/4 - 1, 080262

Grf EDITION DU GRIFFON (Neuchâtel, Helvetia)

(sans numéro, inclus dans le livre "Yaacov Agam", textes de l'artiste) (m, 17 cm, 45)

Agam

Transformes Musicales (Formes I-V, 1962)

Hel HELIODOR (New York, NY)

\*H-25053 (m, 30 cm, 33)  
H5-25053 (st, 30 cm, 33)

"Computer Music from the University of Illinois"

Hiller +  
Isaacson

Illiac Suite, for string quartet

Phi PHILIPS (EUROPE)

423 564 PE (m, 17 cm, 45)

Liebermann

Symphonie "Les Echanges" (original version, and jazz version by Georg Gruntz)

Tim TIME (New York, NY)

58001 (m, 30 cm, 33)  
5,8001 (st, 30 cm, 33)

Kagel

Transición II (non-electronic version)

Urn URANIA (New York, NY)

134 (m, 30 cm, 33)  
5134 (st, 30 cm, 33)

Antheil

Ballet mécanique

\*\*\* (NIPPON) (in preparation)

Xenakis

Strategie



This appendix is divided into three sections:

ELECTRONIC MUSIC (works listed in the main part of the catalog)

ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC (also includes background music)

WORKS IN THE APPENDICES (which do not otherwise appear in the catalog, and are thus not electronic music)

The tapes listed here are available primarily from music publishers for performance of compositions listed in the main part of the catalog. This is generally in addition to a tape being available from the studio in which it was produced. When no indication is given, the tape is on hire. For a work in which tape is used in combination with instruments or voices, details of the availability of the complete performance material are given. Similarly, scores and tapes that are for sale have been listed.

A choice of tape speed, number of tracks, and spool size is often possible: when requesting a tape it is advisable to ask what choices are available.

Cette annexe se compose de trois sections:

MUSIQUE ELECTROACOUSTIQUE (oeuvres figurant dans les listes des studios)

INTRODUCTIONS ILLUSTRÉES À LA MUSIQUE ELECTROACOUSTIQUE (cette section inclut aussi les décors sonores)

OEUVRES CITÉES UNIQUEMENT DANS LES ANNEXES (et, donc, n'étant pas considérées, d'après nos critères, comme de la musique électroacoustique proprement dite, (cf. préface))

Les bandes figurent sous le nom de l'éditeur chez lequel elles sont disponibles (en location, sauf mention contraire). En général, elles peuvent également être demandées à leur studio d'origine. Les musiques mixtes font l'objet d'une indication spéciale concernant les moyens d'obtenir le matériel d'exécution instrumentale ou vocale. Les partitions et bandes disponibles en vente sont également signalées.

Il est souvent possible de choisir la vitesse, le nombre de pistes et le diamètre des bobines: en demandant une oeuvre, il conviendra de s'informer des choix possibles dans chaque cas.

tr = tracks/pistes

speed/vitesse: ips / cm/s

15 / 38

7-1/2 / 19

3-3/4 / 9,5

\*\*\* = publisher unknown/éditeur inconnu

sale = en vente

hire = en location

score = partition

mat = (performance) material/matériel d'orchestre

Most of the scores listed in this appendix are for performance of instrumental music with tape. The following are precise realization scores of electronic (tape) music./La plupart des partitions signalées dans cette annexe concernent la partie instrumentale d'une oeuvre mixte. Voici les quelques rares oeuvres dont on connait la partition correspond à la réalisation électroacoustique:

Don	Bruynël	Arc (also performance score)
	Bruynël	Mobile
	Bruynël	Relief (also performance score)
	Schat	Banden uit het Labyrint
OnT	Matsushita	Le Ciotre Noir (also performance score)
	Moroi	Metamorphosis (also performance score)
PAU	Mendes	nascemore (also performance score)
Pet	Cage	Imaginary Landscape No.5
	Cage	Williams Mix
PWM	Dabrowski	Muzyka na taśmie magnetofonową i obśj solo (also performance score)
	Dabrowski	Muzyka na taśmie magnetofonową n.1
	Kotofski	Etiuda na jedno uderzenie w talerz
	Sikanski	Echa II (also performance score)
SZ	Donatoni	Quartetto III
	Vlad	Ricerca elettronica
UE	Evangelisti	Incontri di fasce sonore
	Koenig	Essay
	Nilsson B	Audiogramme
	Stockhausen	Gesang der Jünglinge (in preparation)
	Stockhausen	Kontakte
	Stockhausen	Studie II
	Stockhausen	Telemusik (in preparation)

# ELECTRONIC MUSIC/MUSIQUE ELECTROACOUSTIQUE

## ACA AMERICAN COMPOSERS ALLIANCE (New York, NY)

Drew	Gilda, opera (tape + mat hire)
Luening + Usachevsky	Back to Methuselah, theater music
Luening + Usachevsky	Carlsbad Caverns, sequence for TV
Luening	Dynamophonic Suite
Luening	Fantasy in Space
Luening + Usachevsky	Incantation
Luening	Invention in 12 Notes
Luening	Low Speed
Luening + Usachevsky	Mathematics, sequence for TV
Luening + Usachevsky	Of Identity, ballet
Luening + Usachevsky	Suite from King Lear
Luening	Theater Piece No.11, ballet (tape + mat hire)
Usachevsky	Creation: Prologue (tape + mat hire)
Usachevsky	Linear Contrasts
Usachevsky	Metamorphoses
Usachevsky	No Exit: Suite No.1
Usachevsky	Piece for Tape Recorder
Usachevsky	Scenes from No Exit (tape + score hire)
Usachevsky	Sonic Contours
Usachevsky	The Boy Who Saw Through, film music
Usachevsky	Underwater Valse
Whittenberg	Electronic Study No.2, with contra-bass (tape + score hire)
Whittenberg	Event (tape + mat hire)

## AMP ASSOCIATED MUSIC PUBLISHERS (New York, NY)

Babbitt	Composition for Synthesizer (tape hire; 2 tr, 7-1/2 or 15 ips)
Babbitt	Ensembles for Synthesizer (tape hire; 2 tr, 7-1/2 or 15 ips)
Babbitt	Philomel (score (with piano reduction) sale, tape hire; 2 tr, 7-1/2 or 15 ips)
Babbitt	Vision and Prayer (score sale, tape hire; 2 tr, 7-1/2 or 15 ips)
Brown	Times Five (tape + mat hire; 4 (European) or 2x2 tr)
Brown	4 Systems (score sale: composer's version does not involve tape)

## A&S AHN & SIMROCK (Wiesbaden)

Engelmann	Cadenza (tape + score hire)
Engelmann	Trias (tape + mat hire)

## B&R BÄRENREITER (Kassel)

Eder	Die Irrfahrten des Odysseus, Ballett (mat hire, tape not available)
Huber	Askese (tape + mat hire)
Kfenek	Ausgerechnet und verspielt, Oper (tape + mat hire)
Kfenek	Der goldene Bock, Oper (mat hire, tape not available)
Kfenek	Der Zauberspiegel, Oper (mat hire, tape not available)
Kfenek	Quintina (tape + mat hire)

## B&B BOTE & BOCK (Berlin, BRD)

Blacher	Elektronische Impulse
Blacher	Multiple Raumperspektiven (tape + score hire: not generally available)

## 278 TAPES/BANDES

Blacher	Tarantella (Tristan), Ballett (tape + mat hire)
Blacher	Zwischenfälle bei einer Notlandung, Oper (score (with piano reduction) sale, tape + mat hire)
Hartig	Escorial, Oper (mat hire, tape not available)
Klebe	Die Ermordung Cäsars, Oper (score (with piano reduction) sale, tape + mat hire)
Klebe	Menagerie, Ballett (tape + mat hire)
Thürichen	Anaximanders Ende, Oper (score (with piano reduction) sale, tape + mat hire)
B&H BOOSEY & HAWKES (Paris)	
Constant	Le joueur de flûte, ballet radiophonique (bande + mat en location: la version de concert omise la bande)
Bow BOWDOIN COLLEGE MUSIC PRESS (Brunswick, Me)	
Subotnick	Serenade No. 3 (score sale/complete performance mat (tape + 5 scores) sale)
Bru BRUZZICHELLI (Firenze)	
Moderna	Konzert für Oboe und Kammerensemble (version originale sans bande, partition en vente, mat en location)
Ceb CeBeDeM (Bruxelles)	
Arthurs	Tu auras nom... Tristan - 1963, ballet (de Jef Maes: mat en location, bande non disponible)
Chevreuille	D'un Diable de Briquet (mat en location, bande non disponible)
de Meester	La grande Tentation de Saint Antoine (bande + mat en location)
de Meester	Paradijsvogels, opéra (bande + mat en location)
CHF ČESKÝ HUDEBNÍ FOND (Praha)	
Kupka	Kontrasty (bande + mat en location?)
Cig COLLAGE (Palermo)	
Guàccero	Klavijatura (partition publiée dans "Collage" 6, 1966)
Cim COLOMBO (formerly RICORDI) (New York, NY)	
Varèse	Déserts (score NY 1794 sale, tape + mat hire; 4 tr)
Varèse	Poème électronique
CMC CANADIAN MUSIC CENTRE (Toronto)	
Beecroft	From Dreams of Brass (tape + mat hire)
Cos COSTALLAT (Paris)	
Boisselet	Symphonie jaune (Symphonie No. 2) (mat en location; l'oeuvre n'emploie pas de bande)
Boisselet	Symphonie rouge (Symphonie No. 1) (bande + mat en location)
CPE COMPOSER/PERFORMER EDITION (Davis, Calif) (also publishes "Source", see under "Src")	
Austin	Bass (tape + mat hire)
Austin	Changes (tape + mat sale)
Austin	The Maze (tape + mat hire: also in "Source")
Hunt	Unit 1, for solo situation (score sale: electronic version not available)
Mizelle	Straight Ahead (tape + mat hire)
Dil DILIA (Praha)	
Hanuš	Pochodeň Prometheova, opéra (bande + mat en location)
Kašlík	Krakatit, opéra (bande + mat en location)
Don DONEMUS (Amsterdam)	
Andriessen	Sweet for recorders (score sale, tape hire)
Badings	Capriccio (score (with piano reduction) sale, tape from STEM)
Badings	Martin Korda D.P., opera (score (with piano reduction) sale, mat hire, tape from STEM)

Badings	3 Lucebert Songs (score sale, tape from STEM)
Badings	3 Schwärmerien (score sale, tape from STEM)
Bruynel	Arc (score sale, tape hire)
Bruynel	Mobile (score sale (including record, see under Don), tape hire; 2 tr)
Bruynel	Relief (score sale, tape hire: private studio version only, STEM version from STEM)
de Leeuw	Antiphonie (score sale, tape from STEM)
Schat	Labyrint, opera/MT ("Banden uit het Labyrint": score sale, tape from STEM)
EFM EDITIONS FRANÇAISES DE MUSIQUE (Paris)	
Bayle	Pluriel (Concert Collectif) (mat en location, bande disponible au GRM)
Bayle	Séquence pour Opérabus (mat en location, bande disponible au GRM)
Cantón	D'un bout à l'autre (Concert Collectif) (mat en location, bande disponible au GRM)
Carson	Collages (Concert Collectif) (mat en location, bande disponible au GRM)
Ferrari	Composé-Composite (Concert Collectif) (mat en location, bande disponible au GRM)
Mâche	Synergies (Concert Collectif) (mat en location, bande disponible au GRM)
Mâche	Volumes (mat en location, bande disponible au GRM)
Malec	Tutti (Concert Collectif) (mat en location, bande disponible au GRM)
Marie	Images Thanatiques (bande + mat en location)
Marie	L'expérience ambiguë (Concert Collectif) (mat en location, bande disponible au GRM)
Xenakis	Analogique A (mat en location: bande "Analogique B" disponible au GRM)
Epc EPIC (New York, NY)	
EC 811 (tape sale; 4 ch (= 2 tr), 7-1/2 ips)	
(also issued on record EPIC, see under PHILIPS (EUROPE) 835 056 AY)	
Badings	Capriccio
Badings	Evolutionen
Badings	Genese
Raaijmakers	Tweelklank (Contrasts)
Ess ESSEX (London)	
Davies H	Three Nightmare Sequences (for "Hang down your head and die")
FEL F.E.L. PUBLICATIONS (Chicago)	
Felciano	Mass (tape + mat hire)
Gld GUILD PUBLICATIONS (Hollywood, Calif)	
László	This World - Tomorrow (tape + mat hire)
GSm G. SCHIRMER (New York, NY)	
Powell MI	Analog 1, II, III, IV
Powell MI	Events
Powell MI	Second Electronic Setting
Hag EDITION HAGAR (Brühl)	
Fritsch	Madrigal Triste nach Baudelaire (1. Fassung für Oboe allein, begrenzte Auflage; score sale)
Han HANSEN (København)	
Nordheim	Epitaffio (score 4093 sale, tape + mat hire)
Nordheim	Favola in Musica, TV ballet (tape + mat hire)
Nordheim	Katharsis, ballet (tape + mat hire)
Nørgård	Dommen (The Judgment) (tape + mat hire)
Nørgård	Titanic (tape + score hire)
IMI ISRAELI MUSIC INSTITUTE (Tel-Aviv)	
Tal	Concerto for cembalo (tape + score hire)



## 280 TAPES/BANDES

Tal	Concerto No. 4 (for piano) (tape + score hire)
Tal	Concerto No. 5 (for piano) (tape + score hire)
Tal	Exodus II, ballet
Tal	From the Depth of the Soul, ballet
Tal	Ranges of Energy, ballet
Tal	The Death of Moses (tape + mat hire)
IMP	ISRAELI MUSIC PUBLISHERS (Tel-Aviv)
Maayani	Microtonus
Papouriz	Phantoms Peregrinating (piano score IMP 199 sale, tape hire)
Inn	INNOVATION PHONOTAPES (Gene Bruck Enterprises) (USA) P.H.S. 10 020 (tape sale: deleted?/épuisé?) (also issued on record, see under Inn)
	"Tape Recorder Music"
Luening	Fantasy in Space
Luening + Usachevsky	Incantation
Luening	Invention in 12 Notes
Luening	Low Speed
Usachevsky	Sonic Contours
Lap	LOPES (London)
Salzedo	Distances (tape + mat hire)
Salzedo	(music for two ballets, "Agrionia", "The Travellers"; tape + mat hire, not generally available)
Max	MASS ART (New York, NY)
Neuhau	Max-Feed (electronic device on sale)
MCA	MUSICAL CORPORATION OF AMERICA (New York, NY)
Subotnick	Mandolin, MT (tape + score hire)
Subotnick	Parades and Changes, MT
Subotnick	Play! No. 1 (tape + mat hire)
Subotnick	Play! No. 2 (tape + mat hire)
Subotnick	Play! No. 3 (tape + score hire)
Subotnick	Play! No. 4 (tape + mat hire)
Subotnick	Prelude No. 4 (tape + score (in preparation) sale)
Subotnick	Suite from "Danton's Death"
Subotnick	The Tarot, Part II (tape + mat hire)
Subotnick	The Tarot, Part III (tape + score hire)
Subotnick	UCLA
Subotnick	(work for orchestra and tape) (tape + mat hire)
McM	McGINNIS & MARX (New York, NY)
Davidovsky	Synchronisms No. 1 (score (in preparation) sale, tape + mat hire)
Davidovsky	Synchronisms No. 2 (score (in preparation) sale, tape + mat hire)
Davidovsky	Synchronisms No. 3 (score (in preparation) sale, tape + mat hire)
Wuorinen	Orchestral and Electronic Exchanges (score (in preparation) sale, tape + mat hire)
Wuorinen	Symphonia Sacra (score (in preparation) sale, tape + mat hire)
MEA	MUSICAL ENGINEERING ASSOCIATES (Sausalito, Calif) MEA 101 (tape sale; 2 tr, 7-1/2 ips)
	"Vortex"
Abend	Organic Triangle
Jacobs	Chen

Jacobs	Electronic Kabuki Mambo
Jacobs	Logos
Jacobs	Rhythm Study No. 8
Laughborough	For the Big Horn
Talcoff	Loop No. 3
Talcoff	Trilogy (original version)
Mer	MERCURY MUSIC (New York, NY)
Druckman	Animus I (tape + score hire)
MFT	MUSIC FOR THE THEATER (New York, NY)
Luening + Usachevsky	King Lear, theater music (expanded version 1966)
MMC	MARKS MUSIC CORPORATION (New York, NY)
Davidovsky	Electronic Study No. 2
Davidovsky	Electronic Study No. 3
Davidovsky	Synchronisms No. 4 (Psalms No. 70) (tape + mat hire)
Mod	EDITION MODERN (München)
Frischknecht	Fluktuationen
Frischknecht	Glissandetti
Frischknecht	Kristallklänge
Frischknecht	Pizzicati
Frischknecht	Tropfen
Gruber	Konjugationen, Ballett (tape sale; 1 tr)
Logothetis	Fantasmata, Ballett (tape sale; 1 tr)
Wildberger	Épithaphe pour Evariste Galois/Épithaphe für Evariste Galois (score sale, mat hire, tape not available)
Brin	(two works are listed in the Edition Modern catalog, "Anepigraphie" and "Klänge unterwegs": the tapes are not generally available)
NME	NEW-MUSIC EDITION (Theodore Presser) (Bryn Mawr, Pa)
Baker R + Hiller	Computer Cantata (score sale, tape + mat hire)
Hiller	Machine Music (score sale, tape + mat hire)
Nor	NORDISKA (Stockholm)
Hambraeus	Konstellationer II (score (only available in "Konstellationer I-III"; "Konstellationer I" and "Konstellationer III" available separately) sale, tape not available)
Hambraeus	(instrumental score "Transit II" (can be combined with "Transit I") sale)
Nilsson B	Entrée (score sale, tape not available)
OnT	ONGAKU NO TOMO (Tokyo)
Matsushita	Le Cioffre Noir (score sale, tape not available)
Matsushita	Le Cioffre Noir (score (1st and 3rd movements) published in "Masterpieces of Contemporary Japanese Music 1960")
Miyoshi	Online (score (abridged version) published in "Masterpieces of Contemporary Japanese Music 1960")
Maroi	Metamorphosis (score published in "Masterpieces of Contemporary Japanese Music 1959")
PAU	PAN AMERICAN UNION (Washington, DC)
Mendes	nascemorre (score sale, tape not available)
Pet	C.F. PETERS (Frankfurt) (Vertreter für BRD, Österreich und alle Ostblock-Länder, einschl. China)
	Works in the Frankfurt list can generally be supplied in New York, and vice versa: some tapes are not available for the rest of the world (agent: Peters, London)
Evangelisti	Die Schachtel, opera (mat hire, tape not available?)



Kogel	Antithese, C/MT + Film (Libretto-Partitur 7083a sale, tape hire; 2/1 tr, 19 or 38 cm)
Kelemen	2 Stücke aus der Musik zu "Judith"
Radauer	clair-obscur, Ballett
C.F. PETERS (New York, NY)	
(agent for the Western Hemisphere and Japan)	
Badings	Pittsburgh Concerto (Concert voor blazers en elektronische begeleiding) (score 66060 sale, tape from STEM)
Cage	(vocal score 6701 "Aria" (can be combined with "Fontana Mix") sale)
Cage	Atlas Eclipticalis (live electronic: mat 6782 sale)
Cage	Cartridge Music (live electronic: score 6703 sale)
Cage	Electronic Music for Piano (live electronic: score 6801 sale)
Cage	Fontana Mix (score 6712 sale, tapes hire; 4x1 tr, 7-1/2 ips - 6712a/2x2 tr, 7-1/2 ips - 6712b)
Cage	Imaginary Landscape No. 3 (score 6717 sale: composer's version does not involve tape, see under third section)
Cage	Imaginary Landscape No. 5 (score 6719 sale, tape not available)
Cage	Music for amplified toy pianos (live electronic: score 6724 sale)
Cage	Music for Carillon No. 4 (2-octave version, live electronic: score 6727a sale)
Cage	Music for "The Marrying Maiden" (score 6737 sale, tape 6737a hire; 1 tr, 7-1/2 ips)
Cage	Rozart Mix (score 6800 sale, tape not available)
Cage	Solo for Cello (from "Concert for Piano and Orchestra") (live electronic version: score 6705f sale)
Cage	Solo for Piano (from "Concert for Piano and Orchestra") (live electronic version: score 6705 sale)
Cage	Solo for Voice 2 (live electronic version: score 6751 sale)
Cage	Solo 0'00" (4'33" No. 2) (live electronic version: score 6796 sale)
Cage	Sounds of Venice (score 6756 sale, tapes not available (4x1 tr, 7-1/2 ips))
Cage	Variations I (score 6767 sale: composer's version does not involve electronic music)
Cage	Variations II (score 6768 sale: composer's version does not involve electronic music)
Cage	Variations III (score 6797 sale: composer's version does not involve electronic music)
Cage	Variations IV (score 6798 sale: composer's version does not involve electronic music)
Cage	Variations V (score 6799 sale, tapes not available)
Cage	Variations VII (live electronic: score sale)
Cage	Water Walk (score 6771 sale, tape hire; 1 tr, 7-1/2 ips)
Cage	WBAI (live electronic: score 6772 sale)
Cage	Where are we going? And what are we doing? (tapes 6773 hire; 4x1 tr, 7-1/2 ips: composer's version does not involve electronic music)
Cage	Williams Mix (score 6774 sale, tapes hire; 8x1 tr, 7-1/2 ips - 6774a/4x2 tr, 7-1/2 ips - 6774b)
Cage	Winter Music (live electronic version: score 6775 sale)
Cage	27'10.554", for a percussionist (score 6778 sale: composer's version does not involve tape)
Cage	Intersection (for tape) (score 6947 sale, tapes not available)
Feldman	Marginal Intersection (live electronic: score 6909 sale)
Finney	Still Are New Worlds (vocal score 6553 sale, tape + mat hire)
Finney	Three Pieces (tape + mat 66095 hire)
Ichiyanagi	Life Music (score 6873 sale, tape not available)
Ichiyanagi	Music for Piano No. 4 (score 6584 sale: composer's version does not involve electronic music)
Ichiyanagi	Stanzas (live electronic version: score 6872 sale)
Luening + Ussachevsky	A Poem in Cycles and Bells (tape + mat 66005 hire)
Luening + Ussachevsky	Concerted Piece (tape + mat 66010 hire)
Luening	Gargoyles (tape + score 66002 hire)
Luening + Ussachevsky	Rhapsodic Variations (tape + mat 66006 hire)

Luening	Synthesis (tape + mat 66003 hire)
Mayuzumi	Aoi-no-Ue (tape 6335 hire)
Mayuzumi	Campanology (tape 6337 hire)
Mayuzumi	Olympic Campanology
Mayuzumi	Three Hymns for tape
Mayuzumi + Moroi	Variations on the numerical principle of seven (tape 6331 hire)
Pos	HERBERT POST PRESSE (München)
Lachenmann	Scenario
PWM	POLSKIE WYDAWNICTWO MUZYCZNE (Kraków)
Dabrowski	Muzyka na taśmę magnetofonową i obój solo (partition en vente avec un disque, cf. Muz, bande non disponible)
Dabrowski	Muzyka na taśmę magnetofonową nr. 1 (partition en vente avec un disque, cf. Muz, bande non disponible)
Kotarski	Etuda na jedno uderzenie w talerz (partition en vente, bande non disponible)
Penderecki	Brygada śmierci
Penderecki	Psalmus 1961
Sikorski	Antyfony (partition en vente, bande non disponible)
Sikorski	Echa II (partition en vente, bande non disponible)
Pyr	PYRAMINX (Fairport, NY)
Ahlstrom	Anthem Number One - Alleluia (tape + score hire)
Ahlstrom	Anthem Number Three - Onward Christian Soldiers
Ahlstrom	Anthem Number Four - It is Full Time for You to Wake from Sleep (mat hire, tape not available)
Ahlstrom	Sonata Number Six (tape + mat hire)
Ahlstrom	Sonata Number Seven - In Memoriam Samuel Acack Phesetion of the Granary Burying Ground on Tremont Street in Boston
Ahlstrom	Sonata Number Eight (tape + mat hire)
Ahlstrom	Suite Number Three - The Dumbwaiter
Ahlstrom	Suite Number Five - Variations on My Old Kentucky Home (mat hire, tape not available unless from another work published by Pyraminx)
Ahlstrom	Symphony Number Three - No Exit (tape + mat hire)
Ric	RICORDI (Milano) (voir aussi Clm pour Varèse)
Chailly	Il Mantello, opera (bande + mat en location)
Nono	A floresta e jovem e cheia de vida (bande + mat en location)
Nono	Die Ermittlung, musique de théâtre
Nono	La fabbrica illuminata (bande + partition en location)
Nono	Omaggio a Emilio Vedova
Nono	Ricorda cosa ti hanno fatto ad Auschwitz
Sch	SCHOTT (Mainz)
Blondahl	Aniara, opera (score (with piano reduction) 10690 sale, tape + mat hire)
Fortner W	In seinem Garten liebt Don Perlimpin Belisa, Oper (Tonband von WDR Köln hergestellt, "Pfiife": score (with piano reduction) 5266 sale, tape + mat hire)
Henze	Das Ende einer Welt, Funkoper (1. Fassung des Opers: tapes + mat hire)
Nono	Composizione per orchestra n. 2 (Diario polacco '58), nuova versione 1965 con nastro magnetico (partition de la version originale AV 66 en vente, mat en location; bande en location?)
Nono	Intolleranza 1960, opera (partition AV 75 en vente, bande + mat en location)
Searle	The Diary of a Madman, opera (tape by Cary + Searle: score (with piano reduction) 10686 sale, tape + mat hire)
Searle	The Photo of the Colonel, opera (tape by BBC Radiophonic Workshop: tape + mat hire)
Zimmermann B	Die Soldaten, Oper (score (with piano reduction) 5076 sale, tape + mat hire)

## SEP SOMETHING ELSE PRESS (New York, NY)

Camer	as pure to begin (live electronic: score published in "The Four Suits")
Camer	C Major Chord (live electronic: score published in "The Four Suits")
Camer	Reconstititional (live electronic: score published in "The Four Suits")
Camer	Solo Music and More (live electronic: score published in "The Four Suits")
Camer	Strata, — Second Layers (at least a solo) (live electronic: score published in "The Four Suits")

## SFP SOCIÉTÉ FRANÇAISE DE PRODUCTIONS PHONOGRAPHIQUES (Paris)

Boisselet	Le Robot, ballet pantomime (Bande en location)
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## Shw SHAWNEE PRESS (Delaware Water Gap, Pa)

Eaton	Songs for R. P. B. (live electronic: score sale)
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## SII ÉDITIONS ANDRÉ SILVARE (Paris)

(bande en vente; demi-piste, 9,5 cm/2 bandes séparées en vente, demi-piste, 9,5 cm)

1e bande:

"Sonies et Sprechaktionen"

Garnier I	Sprechaktionen 1962-64:
	Sprechaktion No.1
	Sprechaktion No.2
	Sprechaktion No.3
	Sprechaktion No.4
	Sprechaktion No.5
Garnier P	Sonies 1962-64:
	Sonie No.1
	Sonie No.2 - Souffle manifeste
	Autant trois, sonie
	Etude du "a"
	Accélération linguistique
	Anthropologie
	Spatial
	Exercice sur les "i" et le "a"

2e bande:

"Mots vivants et Wortverdrümlungen"

Garnier I	Wortverdrümlungen 1965:
	Thalatta
	(3 autres poèmes en collaboration avec Garnier P)
Garnier P	Mots vivants 1965:
	Hier
	Siffle
	(26 autres poèmes)

Src SOURCE (Davis, Calif)  
(published by CPE)

Austin	The Maze (score published in "Source" Vol. 1 No.1)
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## STM STIM (FÖRENINGEN SVENSKA TONSÄTTARE) (Stockholm)

Morthenson	Wechselspiel II (score hire; tape available?)
Naumann	Il Cantico del Sole (tape + mat hire)
Werle	Drömmen om Thérèse, opera (tape + mat hire)

## SZ SUVINI ZERBONI (Milano)

Berio	Mutazioni (tape 5992 hire; 1 hr)
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Berio	Perspectives (tape 5994 hire; 2 hr)
Berio	Thema - Omaggio a Joyce (tape 5993 hire; 2 hr)
Castiglioni	Divertimento (tape 6000 hire; 4 hr)
Clementi	Collage II (tape 6035 hire; 4 hr)
Danotoni	Quartetto III (score 5824 sale, tape 6001 hire; 4 hr)
Kayn	Signals (score sale, tape not available)
Maderna	Continuo (tape 5995 hire; 1 hr)
Maderna	Hyperion, opera (tape + mat 5228 hire)
Maderna	Invenzioni su una voce (tape 5996 hire; 2 hr; score not available)
Maderna	Le Rire (tape 5553 hire; 2 hr)
Maderna	Musica su due dimensioni (II) (score 5573 sale, tape 5573 hire; 2 hr)
Maderna	Natturmo (tape 5997 hire; 1 hr)
Maderna	Sequenze e strutture (tape 5767 hire; 1 hr)
Maderna	Serenata III (tape 6002 hire; 4 hr)
Maderna	Syntaxis (tape 5999 hire; 2 hr)
Mallipiero	Battano alla porta, opera (score (TV version) 5784 sale, tape + mat 5786 hire/tape + mat (theater version) 5966 hire)
Manzoni	Atomtod, opera (tapes + mat 6334 hire)
Manzoni	Studio n.3 (tape 6342 hire; 1 hr)
Pousseur	Rimes pour différentes sources sonores (score 5520 sale, tape + mat 5520 hire; 2 hr)
Pousseur	Scambi I (tape 5998 hire; 2 hr)
Togni	Recitativo (tape 6378 hire; 4 hr)
Vlad	Il Dottore di Vetra, opera (mat (radio version) 5602 hire, tape not available/mat (theater version) 6369 hire, tape not available)
Vlad	Ricerca elettronica (score 5935 sale, tape 6004 hire; 4 hr)

## Tel TELETAPE (London)

Bi-Tapes 134-5 (tape sale; half track, 7-1/2 ips: deleted/épuisé)  
(see also in second section)

Judd	The Power of Music
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## Ter TECHNICAL REPORT, UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO (Urbana, Ill)

Hiller	Seven Electronic Studies (score published in "Technical Report No.6")
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## Ton TONOS (Darmstadt)

Boettner	Position (score 7505 sale, tape from WDR)
Evangelisti	Spazio a 5 (score 7209 sale: composer's version does not involve tape)

UE UNIVERSAL EDITION (Wien)  
(see also Discography)

Berio	Différences (tape + mat hire)
Berio	Esposizione, MT (withdrawn)
Berio	Laborintus II (tape + mat hire)
Berio	Momenti
Berio	Visage
Bussotti	Coeur pour batteur ("Sette Fogli") (score 13238/II in preparation: composer's version does not involve electronic music)
Cerha	Spiegel V (tape + mat hire)
Eimert	Epitaph für Aikichi Kuboyama
Eimert	Erde über Tongemische
Eimert	Fünf Stücke
Eimert	Glockenspiel
Eimert	Sechs Studien
Eimert	Selektion I
Evangelisti	Incontri di fasce sonore (score 12863 sale (deleted/épuisé), tape hire)



Halfher	Lineas y Puntos (tape + mat hire)
Houbenstock-Ramati	Amerika, Oper (score 13888 (in preparation) sale, tape + mat hire)
Houbenstock-Ramati	Vermutungen über ein dunkles Haus (Für K: score 13943 sale, tape + mat hire)
Kagel	Diaphonie (I/II/III) (tape + mat hire)
Kagel	Phonophonie (tape + mat hire)
Kagel	Tremens, MT (score (in preparation) sale, tape + mat hire)
Koenig	Essay (score 12885 sale, tape hire)
Koenig	Klangfiguren II
Křeněk	Pfingstatorium - Spiritus Intelligentiae, Sanctus
Lidholm	Riter, ballet (tape + mat hire)
Nilsson B	Audiogramme (tape + score hire)
Pacagnini	Sequenze e strutture
Pousseur	Electre (score 13843 (in preparation: graphical score by Bussotti) sale, tape hire)
Pousseur	Trois visages de Liège
Pousseur	Votre Faust, opéra (tape + mat hire)
Stockhausen	Gesang der Jünglinge (score in preparation, tape hire)
Stockhausen	Hymnen (work in progress)
Stockhausen	Kontakte (performance score 14246 sale, realization score 13678 in preparation, tape + score hire)
Stockhausen	Mikrophonie I (live electronic: score in preparation)
Stockhausen	Mikrophonie II (live electronic: score in preparation)
Stockhausen	Mixtur (live electronic: score 14261 sale, mat hire)
Stockhausen	Solo (live electronic: score in preparation)
Stockhausen	Studie I
Stockhausen	Studie II (score 12466 sale, tape hire)
Stockhausen	Telemusik (score in preparation, tape hire)
Way	WAYSIDE PRESS (Charlottesville, Va)
Macinnis	Sonogram 1(b) (tape + score sale/hire)
WLP	WORLD LIBRARY PUBLICATIONS (Cincinnati, Ohio)
Felciano	Glossolalia (tape + mat sale?)
WLS	WORLD LIBRARY OF SACRED MUSIC (Cincinnati, Ohio)
Felciano	Alleluia from the Mass for Pentecost (tape + score sale?)
***	(ČESKOSLOVENSKO/Praha?) (3 parts)
Pišas	Koncert pro magnetofon a orchestr (partition à paraître; bande en location?)

## ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC/INTRODUCTIONS ILLUSTREES A LA MUSIQUE ELECTROACOUSTIQUE

Cas	CASTLE (Recorded Tuitian) (London)
EFX1-T	(tape sale; full track, 3-3/4 ips, 3' spool: also issued on record, see under Cas)
"Electronic Sounds and Music"	
Judd	(electronic effects)
EFX2-T	(tape sale; full track, 3-3/4 ips, 3' spool: also issued on record, see under Cas)
"Electronic Music and Musique Concrète"	
Judd	(background music: "Delta F (Sinetones)", "Study in Sine Tones", "Sound Object", "Montage")
EFX3-T	(tape sale; full track, 3-3/4 ips, 3' spool: also issued on record, see under Cas)
"Rhythmic Electronic Music"	
Judd	(background music: "Automation", "Perpetua", "Merry-go-round", "Tempotune")

Tel TELETAPE (London)  
 BI-Tapes 134-5 (tape sale; half track, 7-1/2 ips: deleted/épuisé)  
 (see also in first section)

Judd Experiment in Sound (introduction)

## WORKS IN THE APPENDICES/OEUVRES CITEES DANS LES ANNEXES

AMP ASSOCIATED MUSIC PUBLISHERS (New York, NY)

Brown Folio (score sale):  
 December 1952  
 November 1952 (Synergy)

B&amp;B BOTE &amp; BOCK (Berlin, BRD)

Klebe  
 (Tonbänder können auch während "Alkmene", Oper und "Jacobowsky und der Oberst", Oper verwendet werden: scores (with piano reduction) sale, mat hire; tapes not available)

B&amp;H BOOSEY &amp; HAWKES (Paris)

Xenakis Amorsima-Morsima (mat en location)  
 Xenakis Eonta (partition en vente, mat en location)  
 Xenakis Morsima-Amorsima (partition en vente, mat en location)  
 Xenakis Stratégie (mat en location)  
 Xenakis ST/4 - 1,080262 (partition en vente, mat en location)  
 Xenakis ST/10 - 1,080262 (mat en location)  
 Xenakis ST/48 - 1,240162 (mat en location)

Ceb CebeDeM (Bruxelles)

Chevreuille L'Élixir du révérend père Gaucher (mat en location)

Cim COLOMBO (formerly RICORDI) (New York, NY)

Varèse Ecuatorial (score sale, mat hire)

EFM EDITIONS FRANÇAISES DE MUSIQUE (Paris)

Xenakis Atrées (mat en location)

Flx FLUXUS (New York, NY)

Ligeti Poème symphonique (score published in "Fluxus 1")

McH McGRAW-HILL (New York, NY)

Hiller + Isaacson Illiac Suite, for string quartet (score published in book "Experimental Music")

NME NEW MUSIC EDITION (Theodore Presser) (Bryn Mawr, Pa)

Hiller + Isaacson Illiac Suite, for string quartet (score sale, Vol.30 No.3)

Pet C.F. PETERS (Frankfurt)

Kagel Sonant (score 5972 sale)

C.F. PETERS (New York, NY)

Cage Imaginary Landscape No.1 (score 6716 sale)  
 Cage Imaginary Landscape No.3 (score 6717 sale)  
 Cage Imaginary Landscape No.4 (March No.2) (score + mat 6718 sale)  
 Cage March (Imaginary Landscape No.2) (score 6721 (in preparation) sale)  
 Cage Radio Music (score 6783 (in preparation) sale)  
 Cage Speech (mat 6793 sale)  
 Cage Variations VI (score 6802 sale)



Pyr PYRAMINX (Fairport, NY)

Ahlstrom

See You Can Say! - Oh (mat hire)

Sch SCHOTT (Mains)

Egk

(Tonband während "Siebzehn Tage und vier Minuten", Oper verwendet: score (with piano reduction) 5540 sale, tape + mat hire)

Schuller

(tape in "The Visitation", opera: tape + mat hire)

Wimberger

(Tonband während "Hero und Leander", Ballett verwendet: tape + mat hire)

SZ SUVINI ZERBONI (Milano)

Kayn

Allotropia (score 6414 sale, mat hire)

Kayn

Diffusions (score 6606 sale)

UE UNIVERSAL EDITION (Wien)

Kogel

Camera Oscura (score in preparation)

Kogel

Kommentare und Extempore (score in preparation)

Kogel

Match (score in preparation)

Kogel

Transición II (score 13809 sale)

Nilsson B

Szene III (mat hire)

## Jazz (Jaz)

Compositeur  
ComposerTitre de l'oeuvre  
Title of the workDate  
Date

8 APPENDICES

Disque Disc	Bande Tape	Autres Others
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## WORKS FOR TAPE AND JAZZ INSTRUMENTS/OEUVRES POUR BANDE ET INSTRUMENTS DE JAZZ

Ahlstrom	Suite Number Five - Variations on My Old Kentucky Home, for jazz group (trio), pianist, rock group, tape recorders and conductor	1966	Pyr	Poo
Ashley	Something for clarinet, pianos and tape (performers must be jazz musicians)	1962		
Ashley	The Wolfman (jazz version not specified by composer: for piano, bass, drums (Bob James Trio) with magnetic tape)	1964	ESP	
Ashley	Untitled Mixes, for piano, bass, drums (Bob James Trio) with magnetic tape	1965	ESP+ ESP	
Byrd	Defense of the American Continent Against the Invasion of the Viet Cong (Anti-Aggression Music Number 1), for chamber ensemble, jazz trio, two rock bands, piano, organ, singers, actors and tape recorders	1965		Poo
Deutsch	Jazz Images (Worksong and Blues), for improvising jazz musician(s), solo dancer and tape	1964-65		
Disevelt	Intersection, for tape and (jazz) orchestra	1961	Phi	
Eaton	Concert Music, for tape and jazz ensemble (clarinet, piano, bass, drums)	1964		
Grossay	Intervention, pour piano, percussion et bande	1963		
Grossay	L'itinéraire, pour saxo ténor et bande	1963		
Hodeir	Jazz et Jazz, pour piano et bande	1951-52	Fon	
James	Christina's World, for piano, drums (Bob James Trio) and tape	1962		
James	Explosions, version for jazz trio (Bob James Trio) and tape	1962	ESP	
James	Five by Three, for jazz trio (Bob James Trio) and tape	1962		
James	Quest, for jazz trio (Bob James Trio) and tape	1962	Mer	
James	Trilogy, for jazz trio (Bob James Trio) and tape	1962	Mer	
Koegi	Mystic Puzzle II, pour musique électronique et orchestre de jazz	1965		
Mumma	Peasant Boy, for piano, bass, drums (Bob James Trio) with magnetic tape	1965	ESP	
Parmegiani	Jazzex I, pour saxophone, trompette, batterie, contrebasse et bande magnétique	1965		
Parmegiani	Jazzex II, pour bande magnétique/pour saxophone, trompette, batterie, contrebasse et bande magnétique	1966		
Parmegiani	Jazzex III, pour saxophone, trompette, batterie, contrebasse et bande magnétique	1966		
Parmegiani	Sigfree, pour orchestre (improvisation), trio de jazz et bande magnétique	1966		
Russo	The Island (jazz radio-opera, tape realized by BBC Radiophonic Workshop)	1963		
Sheff	The All-American Municipal North Time Capsule Blues, for blues solo or blues band (The Prime Movers Blues Band) and tape	1966		
Sheff	The All-American Serenade, for optional blues band (electric instruments: The Prime Movers Blues Band) and tapes	1958-65		
Smith	Explorations, for tape and jazz ensemble (clarinet, piano, bass, drums)	1963		
Trythall G	Alpha Rhythm, for jazz ensemble and stereo tape	1967		

## WORKS FOR TAPE ALONE/OEUVRES POUR BANDE SEULE

Beetz + Schwartz	Mort aux vaches (jazz expérimental)	1967		
Migliandi	arrangiamenti elettronici di registrazioni di jazz (Stan Kenton, Bill Russo, Shorty Rogers, etc.)	1958		
Riley	"Shemaashe" (?)	1966?		

Of the above composers, the following specialize in jazz: Disevelt, Hodeir, James, Migliandi, Russo, Sheff, Smith

A further jazz composer is listed in the main part of the catalog, though no information was obtainable on the following work, which may or may not be jazz:

Milho	Divertimento, for instruments and tape	1964		
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Other aspects of jazz:

jazz recordings occasionally used in the work of Schönbach

jazz effects in some works by Marai ("Electric Waves", "Stars of Pythagoras" - with a jazz combo of vibraphone, piano, bass, bongos and drums added to andes Martenat and harpsichord) and Riedl (films: "Baumwolle", "Maltopren II", "Maltopren III", "Maltopren IV", "Past und Technik", "Partnerschaft"), as well as in collage pieces, particularly in the USA (such as Cage's "Imaginary Landscape No. 5")

electronic music has been used in connection with jazz in Czechoslovakia, no details traced

electronic music by Beaver in performances with Don Ellis, the Hindustani Jazz Sextet and Emil Richards

## Painting / Peinture (Pnt)

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDIX Disque Disc
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## WORKS LISTED IN THE MAIN PART OF THE CATALOG/OEUVRES FIGURANT DANS LES LISTES DES STUDIOS

Appel	Musique barbare	1961	Phi
Maas	Etude X/a	1964	
Maas	Etude XII/a	1964	JuG
Maas	Etude XIII/a	1964	JuG
Maas	Grundgestalten und Varianten	1965	
Maas	Komposition III	1963	LeG
Maas	Komposition V	1963	
Maas	Komposition VI	1963	
Maas	Komposition XI (1. Fassung)	1964	
Maas	Komposition XI (2. Fassung)	1964	JuG
Maas	Komposition XII	1964	JuG
Maas	Komposition XVI	1965	
Maas	Komposition XVII	1965	
Maas	Komposition XVIII	1966	
Maas	Komposition XXIII (Metamorphose zweier Bilder - Klangbilder):		
	Grundbild Seite a	1966	
	Grundbild Seite b	1966	
Maas	Studie XVIII/3	1965	
Radauer	Kalligraphie (mit Graphik des Komponisten)	1961	

Appel and Maas are both painters. Appel's "Musique barbare" was originally composed for a film on the painter's work. All of Maas' electronic compositions are sound translations of individual paintings, which are intended as an additional dimension of the paintings, and not as music that exists independently. Each painting is photographed in small sections and translated photo-electrically by means of a "Bildabaster" into electronic sounds, which are arranged into a temporal sequence. Color is translated into dynamic levels, spatial relationships of individual motives within a painting (relative to the central structure or to their height within the frame) are translated into pitch, distance into duration (length of tape), and geometrical shapes into timbre.

Many other composers have composed electronic music for exhibitions of paintings. An unusual variation are the following tape poems:

Heidsieck	Poème-partition D (sur des peintures de Jean Dupuy)	1958	
Heidsieck	Poème-partition D2 (sur des peintures de Jean Degottex)	1958	
Heidsieck	Poème-partition D3Z (sur 7 mémosignes de Jean Degottex)	1961	
Heidsieck	Poème-partition J (sur des peintures de F. Janicot)	1961	OU
Heidsieck	Poème-partition T (sur des peintures de Tapiès)	1959-60	

## OTHER AUDIO-VISUAL WORK USING ELECTRONIC SOUND EQUIPMENT/AUTRES OEUVRES AUDIO-VISUELLES EMPLOYANT UN APPAREILLAGE ELECTROACOUSTIQUE

Kage	(experiments with visual patterns reacting to music, Institut für Wissenschaftliche Fotografie und Kinematologie, Stuttgart)	1965?	
Malina	Kusic (kinetic music), audio-visual device with which sound combinations are influenced by kinetic pictures	1964	
Ostaja-Karkowski	Electronic Images, electronic paintings produced by means of modulation of television images with generators and magnetic fields (Philips Electrical Industries, Adelaide)	1960-	
Paik	Electronic Art, television images modulated with generators (also experiments with videotape)	1964-	

also work by Durante (Argentina) using television, and Munari (Milano)

similar control of light and visual images by means of electronic sound circuits has been used in the following electronic works:

Cross L	Video II(B)	1965	
Oliveras	Light Piece for David Tudor	1965	
Oliveras	Circuitry (work in progress)	1967	
Tudor	Bandaneon!	1966	



## Poetry / Poésie (Poe)

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	APPENDICES	
			Disque Disc	Bande Tape
POEMS REALIZED WITH OWN EQUIPMENT/POEMES REALISES SUR UN EQUIPEMENT PRIVE				
Allen	Proemipoem (text published in "If Words were Birds", Outpost, London, 1964)	1965		
Allen	The Switch Doctor (radio program)	1966		
Allen	You Perfect Word (text in "A Book of Chloroforms", to be published, 1967)	1965		
Blake	Decomposition of William Burroughs	1966		
Brau	Concerto de Janvier (exécution en direct)	1952		
Brau	Ebredo	1951		
Brau	Instrumentation verbale (5'20", exécution en direct)	1964		
Brau	Instrumentation verbale (4'10", exécution en direct)	1964		
Brau	Instrumentation verbale (4'30", exécution en direct)	1965		
Brau	Instrumentation verbale (4'40")	1966	Ach	
Brau	Instrumentation verbale (3'55")	1966	Ach	
Brau + Dufrène	Le JLF BRD, crirythme	1964		
Chopin H + Petronio	Aérythme	1963		
Chopin H	Espace et Gestes (texte publié dans Cinquième Saison 17, 1962-63)	1958-60		
Chopin H	Indicatif I	1963	OU	
Chopin H	Indicatif II (texte publié dans "Livre électro-graphique de John Fumival et Henri Chopin", éd. H. Chopin, Paris, 1966, 31 exemplaires)	1963		
Chopin H	La fusée interplanétaire (texte publié dans OU 26-27)	1963	OU	
Chopin H	Le corps en trois parties, nu, décorché, squelette (texte à publier dans OU 30)	1966	OU	
Chopin H	L'énergie du sommeil (aussi pour film; texte publié dans OU 23-24)	1965	OU	
Chopin H	Le ventre de Bertini	1967	Mar	
Chopin H	Pêche de nuit (texte publié dans Cinquième Saison, 1958)	1957		
Chopin H	Sal Air (aussi pour ballet; texte publié dans Cinquième Saison 11, 1961)	1961	OU	
Chopin H	Vibrespace (texte publié dans OU 20-21)	1962-63	OU	
Cobbing	Worm	1966		
Dufrène	Cathare 6, crirythme	1964		
Dufrène	Comment lire Ghil	1964		
Dufrène	Crirythme	1964		
Dufrène	Crirythme d'un Printemps	1964		
Dufrène + Wolman	Deux témoins de moins	1964		
Dufrène	La Brebis Galante de Benjamin Péret	1959	EIS	
Dufrène	Pour en finir avec Borges et l'Histoire de l'Eternité	1964		
Dufrène	14 crirhythmes brefs	1964		
Dufrène	(voir aussi studio privé, 72 poèmes, dont 6 sur disques Ach, Mar, OU)	1955-67		
Fahlström	Fåglar i Sverige (Birds in Sweden)	1964?		
Garnier I + Niikuni	Mer (poème phonétique supranational franco-japonais)	1966		
Garnier I	Sprechaktionen 1962-64:			
	Sprechaktion No.1	1963		SII
	Sprechaktion No.2	1963		SII
	Sprechaktion No.3	1964		SII
	Sprechaktion No.4	1964		SII
	Sprechaktion No.5	1964		SII
Garnier I	Wortverdrümlungen 1965, y compris:			
	Thalatta	1965		SII

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES	
			Disque Disc	Bande Tape
Garnier P	Messe spatiale	1966		
Garnier P	Mots vivants 1965, y compris:			
	Hier	1965		SII
	Siffle	1965		SII
Garnier P	Sonies 1962-64:			
	Sonie No.1	1963		SII
	Sonie No.2 - Souffle manifeste	1963		SII
	Autant trois, sonie	1963		SII
	Etude du "o"	1963		SII
	Accélération linguistique	1964		SII
	Anthropologie	1964		SII
	Spatial	1964		SII
	Exercice sur les "i" et le "o"	1964		SII
Giomo + Gysin	American Eagle	1965		
Giomo + Gysin	Birdsong	1965		
Giomo	Raspberry	1967		
Giomo + Gysin	Subway Sound	1965		
Giomo	(short poems)	1966-67		
Grögerova + Hiršal	(poèmes pour bande)			
Gysin	Breath	1967		
Gysin	Calling all Reactive Agents	1962	OU	
Gysin	Come to Free the Word	1962		
Heidsieck	(voir studio privé, 31 poèmes); publications:	1955-66		
	La Cage - Labris (Belgique), ICA Bulletin 165 (UK)		OU	
	La convention collective - ICA Bulletin 165 (UK)		OU	
	La Pénétration - Approches No.1			
	L'exercice		OU	
	Poème-partition B2B3 ou Exorcisme - Phantoms 38/40 (Belgique), livre en collaboration avec Gianni Bertini et Paul Armand Gette (1964)		KWY	
	Poème-partition D3Z - Cinquième Saison 16 (présentation), 17 (2ème mouvement)			
	Poème-partition D4P ou Art Poétique - Cinquième Saison 18 (notes)		OU	
	Poème-partition H1 et H2 ou le 4ème Plan - OU 22 (extraits), OU 25		OU	
	Poème-partition J - Praxis No.4 (Brasil)		OU	
	Prophéties - Labris (Belgique)			
	Quel âge avez-vous?		Mar	
Hodell	General Bassig	1964?	Ker	
Johnson B	Siläpkoppel	1965	SvR	
Kelä	(poèmes pour bande)			
MacLow	The Symmetries (tape version)	1966		
Něpravník	(poèmes pour bande)			
Niikuni	Entrance	1965		
Niikuni	Fragment	1965		
Niikuni	Onna (A Woman)	1963		
Niikuni	Piece Ki	1963		
Niikuni	Piece Po	1963		
Niikuni	Piece 9	1963		



Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES		Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES		
			Disque Disc	Bande Tape				Disque Disc	Bande Tape	Autres Others
Novák	Aleatorická láska (L'amour aléatoire)	1964			Lébl	Sen, zvuková projekce textu pro stereofonní záznam (Ein Traum, Text von Vladimír Lébl)	1966			
Novák	Ceterum au	1964			Lébl	Vodní malíř, zvuková projekce textu pro 2 hlasy a stereofonní záznam (Der Wassermaler, Text von Helmut Heissenbüttel, für 2 Stimmen und Tonband)	1966			
Novák	Cizí společnost (La compagnie étrangère)	1963			Lara Tatino	Fonemi 1	1966			
Novák	Dialogus	1964			Lara Tatino	Fonemi 2	1966			
Novák	Géologie čili Jak jsme zabýjeli tatínka (Géologie ou Comment nous avons tué notre papa)	1963			Lara Tatino	Fonemi 3	1966			
Novák	Gute Nacht	1964			Lara Tatino	Fonemi 4	1966			
Novák	Korespondence (Les correspondances)	1962			Lara Tatino	Fonemi 5	1966			
Novák	Na konci není sněh (À la fin il n'y a pas de neige: 2 versions)	1966			Lara Tatino	Fonemi 6	1966			
Novák	Prostory našich životů (L'espace de nos vies: 2 versions)	1966			Lara Tatino	Fonemi 7	1966			
Novák	Proverbia	1966			Lara Tatino	Fonemi 8	1966			
Novák	Zřetel pro P.G. (Sonie pour Pierre Garnier)	1964			Lara Tatino	Messaggio	1967			
Petronio	Tellurgie	1964			MEV	Lyndon Johnson (electronic version of poem by Giuseppe Chiari)	1966?			
Walman	C'est la fin - mégapneumes	1957			POEMS REALIZED IN COLLABORATION WITH COMPOSERS/POEMES REALISES EN COLLABORATION AVEC DES COMPOSITEURS					
Walman	Improvisations - mégapneumes (12'00", exécution en direct)	1961								
Walman	Improvisations - mégapneumes (9'30")	1963	Bar		Cabbing	An ABC in Sound (with BBC Radiophonic Workshop)	1966			
Walman	Improvisations - mégapneumes (11'00")	1964			Cabbing	Are your children safe in the sea? (with Lockwood)	1966			
Walman	La fiancée du pirate - mégapneumes	1959			Cabbing	Ata Matuma Mamura (with Lockwood)	1966			
Walman	La Parthénique de Walman (exécution en direct)	1963			Cabbing	Kurirrurrii (with Lockwood)	1966			
Walman	Le double doute - mégapneumes	1954			Cabbing	Piece (work in progress, with Lockwood)	1966-67			
Walman	Le monologue intérieur - mégapneumes	1958			Dufrene	Granulométrie (inachevé - en cours, avec Henry P)	1962-			
Walman	L'homme sans voix et la femme sans tête (exécution en direct)	1963			Dufrene	U 47 (avec Baranet)	1960	Phi		
Walman	Tu va la faire ta gueule	1965			Dufrene	(matériaux vocaux utilisés par Henry P dans "Adhérences pour Daphne" (ballet) 1964, "Coaraze" (film) 1964)				
Walman	Un coup pour deux	1965			Gysin	Permutated Poems (with BBC Radiophonic Workshop), including:	1960			
Walman	Un coup pour rien	1965				Pistol Poem			OU	
Walman	Vive l'Internationale	1953				I am that I am			OU	
Walman	2 textes pour "L'Anticoncepte" (film de Walman):				Jandl	Poetry of Ernst Jandl, "Laut und Luise" (with BBC Radiophonic Workshop; 6 of the 13 poems published Walter-Verlag, Olten, Switzerland, 1966)	1966			
	Vous ne pourrez rien pour l'homme seul	1950			Johnson R	Angel had a Baby (with Earle Brown)	1954			Pop
	Improvisations - mégapneumes (6'30")	1951			de Vree	April am Rhein (fonetische bewerking van de Meester)	1966			
Walman	41,5 (pour le film "Le film est déjà commencé")	1950			de Vree	Een Roos a rose (fonetische bewerking van Bruyndonckx)	1966	OU		
POEMS REALIZED IN ELECTRONIC MUSIC STUDIOS/POEMES REALISES EN STUDIO										
Akiyama	Piece B	1951			de Vree	Essentieel (film sur poème de Paul de Vree en plusieurs langues; fonetische bewerking van Bruyndonckx)	1964			
Akiyama	Poem for TV	1960			de Vree	Kleine Caroli (fonetische bewerking van Bruyndonckx)	1964	Brz+ OU		
Akiyama	Toraware no onna (Imprisoned Woman)	1951			de Vree	Mijn Evanaaste (film sur poèmes de Paul de Vree; fonetische bewerking van Bruyndonckx)	1963			
Áltagor	Métapoésie, accompagnée de musique concrète	1952			de Vree	Organon (fonetische bewerking van de Meester)	1965			
Balestrini	Un Istante con Figure	1962			de Vree	Riviera (fonetische bewerking van Goethals)	1966			
Bodin	En aptitretare; inga hundar i Kina	1966			de Vree	Vertigo gli (fonetische bewerking van Bruyndonckx)	1964	Brz+ OU		
Bodin	Semikolon; Seance 2	1965	SvR		de Vree	7 poèmes de Paul de Vree (fonetische bewerking van Bruyndonckx):				
Bodin	Semikolon; Seance 3	1965				Veronika (texte publié dans Cinquième Saison 17, 1962-63)	1962	OU		
Bodin	Semikolon; Seance 4 (2 versions)	1965-66				Terrera troubahti	1962			
Dufrene	Anti-Étude, crhythme du 1er Mai	1960				Ogenblik	1963	OU		
Kriwet	Hörtext 1	1963				Lettervrouw	1963			
Kriwet	JAJA - Hörtext 2	1965				Appassionato	1963			
Kriwet	Reaktion - Hörtext 3	1966				Magdalena	1963			
Köpper	Electropoème 1, sur un poème d'André Desramaux, pour 6 récitant(e)s et 6 récitant(e)s (jeunes gens) et bande	1965				Mijn Evanaaste	1963			
Lébl	Alé, zvuková projekce textu pro stereofonní záznam (Aber, Text von Franz Mon)	1966								

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	APPENDIX Disque Disc
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## PROSE WORKS SIMILARLY TREATED (not indicated in main part of the catalog)/OEUVRES EN PROSE

Burroughs	Call Me Burroughs (LP record)	1964-65	EnB
Burroughs	St. Valentine's Day	1965	
Cage	Diary: How to Improve the World (You Will Only Make Matters Worse), live electronic version (text to be published in "A Year from Monday", Wesleyan University Press, Middletown, Conn., USA, 1967)	1966 (1965)	
van Cramer	Das grosse Ebenbild (radio play)	1962	
Pörtner	Schallspielstudie I (radio essay)	1963	
Pörtner	Schallspielstudie II (radio essay)	1963?	

other poets:

untraced: Gerhard Rühm (Berlin), Richard Schulman (New York), Meyer Signer (Toronto), and an unknown poet in Vancouver

tape montages (no transformations):

Helms	Fa:m' Ahniesgwow, Struktur I, I (montage at Studio für Elektronische Musik, WDR Köln)	1959 (1951-59)	DuM
Man	Lautgedichte (own equipment, Frankfurt)	1963?	

plusieurs fonds sonores réalisés par Almuro pour des poèmes (studio privé, CERT, Maison des Lettres), y compris trois textes d'Almuro (Androgyné Asiatique Adolescent, Ephèbe Ephémère, La chanson du béton)

poets already listed, with other texts used in electronic music compositions:

Burroughs	Decomposition of William Burroughs (Blake)	1966	
Helms	Hyperion (opera by Maderna)	1964	
Helms	Invenzioni su una voce (Maderna)	1960	
Kriwet	Position (Boehmer)	1961-62	
Man	Ale (Aber, by Löbl)	1966	

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	APPENDICES		
			Disque Disc	Bande Tape	Autres Others

## TAPE ALONE (original compositions, arrangements)/BANDE SEULE

Baker J	Electro-rhythm	1965	SLR		
Baker J	Electro-slow	1965	SLR		
Baker J	Electro-suspense	1965	SLR		
Baker J	Electro-twist	1965	SLR		
Barron	Spaceboy (Rock)	1967	***		
Beauchamp	Tenderly (arrangement)	1965			
Carlos	Cherish (arrangement)	1967	***		
Carlos	What's New, Pussycat? (arrangement)	1967	***		
Dissevelt	Drifting	1959	Phi		
Dissevelt	Syncoption	1958	Phi		
Dissevelt	Vibration	1959	Phi		
Dissevelt	Whirling	1958	Phi		
Garcia	Fantastica (LP record)	1958?	Lib		
Grainer	Doctor Who (TV signature tune, tape realized by BBC Radiophonic Workshop)	1963	Dec		
Kingsley + Perrey	The In Sound from Way Out! (LP record)	1966	Van		
Kingsley + Perrey	(LP record in preparation)	1967	Van		
Mathews M	Bicycle Built for Two (Daisy Bell, arrangement)	1962	BTL+ Dec		Syn
Mathews M	Happy Birthday (arrangement)	1965			Syn
Oram	Cairo Twist	1962			
Oram	Hell Ride	1962			
Parmegiani	Bossa I, Yéyex II, Jirk I, Jirk II	1966			
Parmegiani	Electrorythm' (film)	1965			
Parmegiani	L'alcool tue	1962			
Parmegiani	Mec'art (TV)	1966			
Parmegiani	Variétés expérimentales:	1966			
	Bongo I (ballet)				
	Afro I				
	Yéyex I				
Perrey	Electronic Music from Outer Space (LP record)	1965	Mec		
Raaijmakers	Colonel Bogey (arrangement)	1958	Phi		
Raaijmakers	Song of the Second Moon	1957	Phi+		
			Phi		
Scott	electronic music for commercials	1954-			

## TAPE WITH VOICES AND INSTRUMENTS/BANDE AVEC VOIX ET INSTRUMENTS

Ahlstrom	Suite Number Five - Variations on My Old Kentucky Home, for jazz group (trio), pianist, rock group, tape recorders and conductors	1966		Pyr	Jaz
Byrd	Defense of the American Continent Against the Invasion of the Viet Cong (Anti-Agression Music Number 1), for chamber ensemble, jazz trio, two rock bands, piano, organ, singers, actors and tape recorders	1965			Jaz
Cantón	PI-Oult, chanson concrète pour voix, instruments, et bande magnétique	1966			
Higgins M	Music for Joseph Byrd, for various rock and roll bands and electronic modifiers	1966			
Parmegiani	Venus An 2000 (voix et bande magnétique: TV)	1963			



Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	APPENDICES	
			Disque Disk	Autres Others

## TAPES WITH SINGERS AND POP GROUPS/BANDE AVEC CHANTEURS

Allen	Soft Machine live backing track No.1	1967		
Allen	Soft Machine introductory tape No.1	1967		
Allen	Soft Machine introductory tape No.2	1967		
Almuro	Les Villes (pour la chanson de Jean Vasco)	1965	Pol	
Almuro	Opération à ciel ouvert (pour la chanson de Jean Vasco)	1965	Pol	
BBC Radiophonic Workshop	Time Beat (with Ray Cathode, = George Martin)	1961	Pri	
BBC Radiophonic Workshop	Waltz in Orbit (with Ray Cathode, = George Martin)	1961	Pri	
Beatles + Martin Ge	I'm Only Sleeping	1966	Pri	
Beatles + Martin Ge	Strawberry Fields Forever	1966	Pri	
Beatles + Martin Ge	Tomorrow Never Knows	1966	Pri	
Beatles + Martin Ge	Sgt. Pepper's Lonely Hearts Club Band (LP record in preparation)	1967	Pri	
Beetz	Ballade du Cosmonaute (pour la chanson de Marcel Amont)	1964	Pol	
Roberts	Thank You, Mr. Computer Man (rock and roll vocal - one or more live singers - with optional computer-generated accompaniment)	1966-67		Syn
Sheff	The Doves and the Hawks (second version), for pop band (The Apostles) and tape	1967	***	
Velvet Underground	European Son to Delmore Schwartz (live electronic)	1967?	Ver	
Velvet Underground	Heroin (live electronic)	1966?	Ver	
Velvet Underground	Run, Run, Run (live electronic)	1967?	Ver	

## WORKS BASED ON POPULAR MUSIC RECORDINGS/OEUVRES BASEES SUR DES ENREGISTREMENTS DE VARIETES

Allen	She loves me not (Beatles: "She loves me")	1964		
Camer	Pachanga Occasion, for tape with improvising musicians, singing and dancing (Latin American dance music)	?		
Corner	Big Trombone, for bass trombone (improvisation) and tape (rock and roll)	?		
Echarte	Ray Conniff en Viet Nam	1965		
Echarte	Twist y gritos: los Beatles ("Twist and Shout")	1966		
Fairlie	Where Have All the Flowers Gone? (ballet)	1967		
Johnson R	Angel had a Baby (Elvis Presley: "Angel", with separate music by Earle Brown)	1954		Poe
Riley	I can't stop	1966?		
San Yon Pan	Rolling Stones Collage	1966		
Tenney	Collage No.1 (Blue Suede, = Elvis Presley: "Blue Suede Shoes")	1961		

Of the above composers, the following specialize in popular music:

LIGHT MUSIC - Dissevelt, Garcia, Grainer, Kingsley, Perrey, Scott

POP MUSIC - Allen/Soft Machine, Beatles, Martin Ge, Velvet Underground

scores (voice and piano) of pop songs on discs are generally published (all songs by Lennon and McCartney of the Beatles published by Northern Songs, London)

Tapes and electronic effects (especially feedback) have become extremely common since 1966 in pop music. Apart from the Apostles, the Beatles, the Soft Machine, the Velvet Underground (already listed), the following groups have featured tape and electronic effects prominently: Depuis 1966, l'emploi d'effets électroacoustiques (réinjection, notamment) devient très fréquent, en musique de variétés. Nous avons déjà cité The Apostles, The Beatles, The Soft Machine, The Velvet Underground, auxquels il faut ajouter quelques autres formations ayant beaucoup employé ces effets:

The Cyrkle (USA: recorded by Columbia (in UK on CBS); including a single "We had a good thing going")

The Electric Prunes (USA: recorded by Reprise; including a single "I had too much to dream last night")

The Grateful Dead (San Francisco, USA: recorded by Warner Brothers)

Light-Sound Dimension (San Francisco, USA: not yet recorded; mixed media group)

Moby Grape (San Francisco, USA: recorded by Columbia (in UK on CBS) )

The Mothers of Invention (San Francisco, USA: recorded by Verve; actual name of group "The Mothers")

The Move (London, England: recorded by Deram)

Pink Floyd (London, England: recorded by Columbia (UK); including a single "See Emily Play")

Rachel's Children (San Antonio, Texas, USA: not yet recorded; see under Philip Krumm private studio)

Velvet Underground (see under New York; probably also live electronic numbers on LP record "The Velvet Underground", issued by Mercury, including "Psychodelic Visions", "Psychodelic Dream")

The Ventures (Los Angeles, USA: recorded mainly by Dalton (in UK on Liberty); latest LP record "Super Psychodelica" includes a version of the Beatles' "Strawberry Fields Forever", also issued as a single; see under studio Elektron = MuziC)

other applications in pop music:

tape effects for opening and end of a piece, since 1966 has frequently superseded the fade-out; one of the earliest occurrences of this was in "Telstar" by the Tornados (UK, 1962; recorded by Decca, London)

"They're Coming to Take Me Away, Ha Ha Ha" (Napoleon XIV, 1966) uses tape speed changes with spoken voice, with percussion background (flip side of the record is the whole piece played backwards)

"Good Vibrations" (Beach Boys, 1966) uses a specially constructed theremin-like instrument built by the R.A. Moog Co., Trumansburg, N.Y.

pop songs composed by computer (Bolitho + Klein M): see under "Syn", Pasadena, Calif., USA)

popular music recordings occasionally used in the work of Schönbach

increasing interest in electronic music has led to phase distortion of voices (Beatles, etc.) and multi-channel recording and mixing (8 and even 12 tracks are no longer unusual)

Light music style:

BBC Radiophonic Workshop (occasional works, see under studio list)

Elektron = MuziC<sup>1</sup> (Beaver)

Grainer (realizations by the BBC Radiophonic Workshop, and electronic music by Derbyshire for musical "On the Level", 1966)

Kingsley + Perrey

Radio Corporation of America (compositions and arrangements by Maltby, Timmens and studio for RCA Electronic Music Synthesizer) see appendix "Syn"

Rundfunk- und Fernsehtechnisches Zentralamt (Kubiczek, Kurth, etc.)

Sala (+ Gassmann, Majewski, Sandloff, Schultze)

various mood music discs

Commercials and jingles:

Bruce Clarke (Jingle Workshop)

Frank Harris Productions

Gassmann (Audiographic Arts)

Kingsley + Perrey (Carroll's Musical Studios)

Parr Productions

Scott (Raymond Scott Enterprises)

Siday



## Precursors / Précurseurs (Pre)

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	Durée Duration	APPENDICES	
				Disque Disc	Bande Tape

## MUSIC USING DISC RECORDINGS/MANIPULATIONS AU TOURNE-DISQUE

## ARGENTINA

BUENOS AIRES Ion, registros sonoros

Kagel 8 estudios 1950-53

## BELGIË/BELGIQUE

BRUXELLES Institut National de Radiodiffusion (INR)

manipulations électroacoustiques probables dans "L'Élixir du révérend père Gaucher, pour basse, 5 récitants et ensemble" (Chevreuille; 1951, 30', partition chez CebeDeM)

Chevreuille D'un Diable de Briquet (y compris manipulations sur disque et bande) 1950 Cel

## FRANCE

PARIS Atelier de composition musicale

travail sur disques de 1948 à 1950

Boisselet	Symphonie rouge (Symphonie No.1; y compris magnétophones et oscilateurs: version originale 1947 sur disque SFP)	1944-49	SFP	Cos
Boisselet	Le Chant des Hommes, poème radiophonique (y compris magnétophones et oscilateurs)	1947-50		
Boisselet	Le Robot, ballet-phantome (y compris magnétophones et oscilateurs)	1947-54	SFP	SFP
Boisselet	Symphonie jaune (Symphonie No.2; y compris oscilateurs)	1944-64	SFP	Cos
Boisselet	Symphonie noire (Symphonie No.3: en cours)	1944-		
Boisselet	Musique fonctionnelle (24 études: en cours)	1947-		

PARIS Club d'Essai, RTF (Groupe de Recherches Musicales)

depuis 1948 jusqu'en avril 1951 l'oeuvre entière de Pierre Henry et Pierre Schaeffer (une trentaine d'oeuvres) exploite exclusivement la technique du sillon fermé de disque

## UNITED KINGDOM

## England

LONDON (Tristram Cary)

since 1947, experiments with discs played at variable speeds (10-150 rpm), multiple pick-ups, disc loops; 1952-58 combined with tape techniques

Cary	(experimental studies)	1947-55
Cary	The Japanese Fisherman (radio play)	1955

other uses of disc recordings, oscillators, etc. (before 1948):

## DEUTSCHLAND

BERLIN Rundfunkversuchsstelle, Staatliche Hochschule für Musik  
PO 1928-30

no information obtainable (all recordings appear to have been lost)

see also under film experiments and performance instruments (Trautwein)

composers of electronic music who were associated with the Rundfunkversuchsstelle: Egl, Sala

Hindemith (Studie für instrumentale Klänge) 1929? ?

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	Durée Duration	APPENDICES	
				Disque Disc	Bande Tape

Hindemith	(Studie für vokale Klänge)	1929?	?		
Toch	Fuge aus der Geographie (Satz aus "Gesprochene Musik"), Schallplatten-version	1930?	2'?		

DESSAU Bauhaus

see also under film experiments (Arma, Fischinger, Maholy-Nagy, Trautwein)

Arma (experimentelle Studien) 1932

## FRANCE

PARIS

Milhaud (emploi d'enregistrement phonographique à vitesse variée dans une oeuvre avec chœur, au titre non identifié) env. 1930

## UNITED STATES OF AMERICA

## Illinois

CHICAGO School of Design

Cage	March (Imaginary Landscape No.2), for percussion quintet and amplified coil of wire (inserted into a phonograph cartridge)	1942	7'		Pet
Cage	Imaginary Landscape No.3, for percussion sextet: tin cans, muted gong, audio frequency oscillators, variable speed turntables for the playing of frequency recordings and generator whines, buzzer, amplified coil of wire and marimbula amplified by means of a contact microphone	1942	3'		Pet

## New York

NEW YORK

Varèse (experimental studies: discs at variable speeds and in reverse) c. 1936

## Washington

SEATTLE Recording Studio, Cornish School

Cage	Imaginary Landscape No.1, for 2 variable-speed phono-turntables, constant and variable frequency recordings, muted piano and cymbal (to be performed as a recording or broadcast: on record the first player uses Victor Frequency Record 84522 B and Victor Constant Note Record No.24, second player uses Victor Frequency Record 84522 A)	1939	6'	Ava	Pet
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sound effects and other manipulations often used for radio plays since around 1940 (Le Club d'Essai, RTF Paris; BBC London; etc.), mainly with records played at variable speeds and in reverse (the turntable is fixed to revolve counter-clockwise, and the discs are played from the inside out).

## MUSIC DRAWN DIRECTLY ON FILM (Drawn Sound)/MUSIQUE DESSINÉE SUR PELLICULE

references in the main part of the catalog are to the work of Cambier + Girard (Paris), Carpi C (Montréal), James + John Whitney and Darreg (Hollywood)

## CANADA

## Ontario

OTTAWA National Film Board of Canada (NFB/C)

McLaren	Now is the Time (McLaren film)	1951	3'20"
McLaren	Two Bagatelles (McLaren film: only No.1 has drawn sound)	1952	1'10"
Blackburn	A Fantasy (McLaren film: saxophones and drawn sound)	1952	3'05"

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	Durée Duration	APPENDICES	
				Disque Disc	Bande Tape
McLaren	Neighbours (McLaren film)	1953	3'28"		
McLaren	Blinkity Blank (McLaren film)	1955	6'00"		
McLaren	Rythmetic (McLaren film)	1956	9'00"		

## Québec

## MONTREAL "C.C." (Cioni Carpi)

Carpi C	Spots (Taches; film de Carpi C)	1960	2'		
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## MONTREAL National Film Board of Canada (NFBC)

Rathbun	Canon (McLaren film: instruments and drawn sound)	1964	10'		
McLaren	Mosaic (McLaren film)	1965	5'30"		
Hébert	O.P. H.O.P. (film d'Hébert)	1966	?		
Hébert	Opus 3 (film d'Hébert)	1967	7'		

## MONTREAL Studios Marko

Carpi C	Point and Counterpoint (musique concrète et son dessin; film de Carpi C)	1960	5'		
Carpi C	L'oiseau Maya (musique concrète et son dessin; film de Carpi C)	1961	3'		

## FRANCE

## PARIS Société C

Cambier	Space Dance (film)	1966	5'		
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## PARIS Société Industrielle de Sonorisation (SIS)

Cambier	Dernier feu d'artifice (film)	1959	5'		
Cambier	Nocturne Party (film)	1960	5'		
Cambier + Girard	Un Amour de Chat (film)	1962	5'		

## PARIS Studio Morignan

Cambier	Fantaisie sur 4 cordes (film)	1957	4'		
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## UNITED STATES OF AMERICA

## California

HOLLYWOOD  
(1940)

all works from 1943-44 by "Whitney" collaboration of James and John Whitney

see also electronic music compositions

Whitney	Exercise No. 1 (Whitney film)	1943	5'		
Whitney	Exercise No. 2 (Whitney film)	1944	3'		
Whitney	Exercise No. 3 (Whitney film)	1944	3'		
Whitney	Exercise No. 4 (Whitney film)	1944	7'		
Whitney	Exercise No. 5 (Whitney film)	1944	5'		
Darreg	(experimental studies on film soundtrack)	1944-45	1'30"		
Whitney Jr	(about 20 studies on film soundtrack)	1947-48	0'10"- 1'00" (10')		

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	Durée Duration	APPENDICES	
				Disque Disc	Bande Tape

## SAN FRANCISCO

Belson	Allures (Belson film)	1964?	?		
Belson	Re-Entry (Belson film)	1965?	6'		

## New York

## NEW YORK

Brakhage	The Way to Shadow Garden (Brakhage film)	1955	10'		
Brakhage	Reflections on Black (Brakhage film)	1955	12'		

## NEW YORK

(films available from NFBC, Canada)

McLaren	Allegro (McLaren film)	1939	2'15"		
McLaren	Scherzo (McLaren film)	1939	2'15"		
McLaren	Dots (McLaren film)	1940	2'15"		
McLaren	Loops (McLaren film)	1940	2'15"		
McLaren	Rumbya (film soundtrack only)	1940	2'15"		

## other experiments with drawn sound:

László Moholy-Nagy (Bauhaus, Dessau), sounds from fingerprints, facial profiles, and lettering (around 1930)

Oskar Fischinger + Friedrich Trautwein (Bauhaus, Dessau; around 1931), for films by Fischinger (who also experimented with drawn geometrical figures in Berlin)

Paul Arno (Bauhaus, Dessau; around 1932, all materials lost)

Rudolf Pfenninger (München), work included a hand-drawn soundtrack (Tönende Handschrift) of Handel's "Largo" (1932)

Vainov (USSR)

Avzajamov (USSR) geometrical figures photographed, with pitch determined by the distance of the camera, dynamic level by the length of exposure

Francis Lee, Weldon Kees, Douglass Crockwell (USA; Len Lye is sometimes incorrectly included with these names)

Milton Babbitt (Princeton University, during the 1940's), experiments with film soundtracks

the films by Jordan Belson (see also under Jacobs' private studio, San Francisco, for VORTEX) and Stan Brakhage listed above are described as "manipulated sounds" and "experimental sound" respectively, and may not have been drawn by hand

the work of John and James Whitney is not hand drawn, but uses a specially designed infrasonic instrument consisting of oscillating pendulums which "record" patterns on an optical soundtrack; since 1965 magnetic tape has been used (see studio in Hollywood)

other applications of drawn sound are given in the section Electric Musical Instruments (Variophone), in the appendix "Syn" (Composatron, ANS, Oramics Drawn Sound, and at BTL), and Frisch's method of drawing sound magnetically directly onto tape (see private studio, NYC)

other uses of recorded sound on film that anticipate electronic music techniques include: "Wochenende" (Walther Ruttmann, 1928, a soundtrack montage with no visuals), slower playback speeds (Yves Baudrier) and playback in reverse (Honegger; the instrumental score written out in reverse, so that the final music is played in the normal direction with unusual timbre effects); examples of such techniques occur in films like "Zéro de conduite" (Jaubert, 1933), "Rapt" (Hoérée + Honegger, 1934), "Un carnet de bal" (Jaubert, 1937).

## ELECTRIC MUSICAL INSTRUMENTS/INSTRUMENTS ELECTRONIQUES

a selected list of the most prominent performance instruments (no compositions for them are listed, since they are too numerous and irrelevant to the development of electronic music)

1900	Dynamophone (Tellharmonium): Thaddeus Cahill, Washington D.C. (preceded the invention of the loudspeaker by twenty years, and used telephone lines)
1920	Termenvoksa (Etherophone, = Theremin): Leon Termen, Petrograd (= Leningrad)
1924	Sphärophon: Jörg Mager, Berlin (2 models, final version "Pariturophon", Darmstadt, 1935)
1928	Ondes Martenot: Maurice Martenot, Paris



Compositeur Composer	Titre de l'oeuvre Title of the work	Date	Durée Duration	APPENDICES	
		Date	Duration	Disque Disc	Bande Tape
1928	Dynaphone: René Bertrand, Paris				
1928	Trautonium: Friedrich Trautwein, Berlin (Rundfunkversuchsstelle, Staatliche Hochschule für Musik) (several models, including "Elektronische Monochord" at Studio für Elektronische Musik, WDR Köln, during the early years of the studio; see also "Mixturtrautonium", 1949)				
1929	Hellertion: Bruno Hellberger + Peter Lertes, Frankfurt am Main				
1934	Croix Sonore: Nicolas Oboukhov, Paris				
1941	Ondioline: Georges Jenny, Paris				
1948	Electronic Sackbut: Hugh Le Caine, Ottawa (National Research Council)				
1949	Melochord: Harald Bode, Düsseldorf (?) (at Studio für Elektronische Musik, WDR Köln, during the early years of the studio)				
1949	Mixturtrautonium: Oskar Sala, Berlin (based on the Trautonium; originally used as a performance instrument, later as the central part of Sala's electronic music studio, see appendix "Syn")				
1950	Elektronium: Firma Hohner, Trossingen (various models)				

## precursors of synthesizers:

- 1935 Varlophone: Evgeny Sholpo, Leningrad (4 models; use of graphic coding, originally with film, in the final model with tape: only composition apparently produced was "Vultures" (film music), composed by Sholpo in 1941); forerunner of ANS, see appendix "Syn"
- 1944 ("Cross-Grainger experimental instrument"): Percy Grainger (assisted by Burnett Cross), New York ("Kangaroo-Pouch" method of synchronizing and playing 8 oscillators; for playing "Free Music", with gliding intervals and complex rhythms: improved model in 1952, up to 1955 experimental studies and transcriptions)

during the 1940's Conlon Nanarrow, Mexico City, composed a series of "Rhythm Studies" punched directly on player-piano rolls

## USE OF MECHANICAL AND NON-MUSICAL INSTRUMENTS (since 1948)/INSTRUMENTS NON-MUSICAUX

other works include radios, typewriters, etc., but not specially featured

Ahlstrom	See You Can Say! - Oh, a patriotic cantata (cancrizes) for 3 sopranos, 3 altos, 3 radios, vacuum cleaner (with hose extension), amplified metronome, alarm clock (spring type only), electric shaver, toy gun, and bird call	1959	?		Pyr
Cage	Imaginary Landscape No. 4 (March No. 2), for 12 radios, 24 players, and conductor	1951	4'		Pet
Cage	Radio Music, for 1 to 8 performers, each at a separate radio	1956	6'		Pet
Cage	Speech, for 5 radios with newsreader	1955	42'		Pet
Goldstein	Sirens for Edgard Varèse (a memorial), for piano, organ, and electronic automobile horns	1965	12'		
Liebermann	Symphonie "Les Echanges", für 156 Büromaschinen (Computerrealization von Dr. von Ballmoos, Zürich)	1964	3'		Phi
Ligeti	Poème Symphonique, für 100 Metronome	1962	ind (10')		Flx
Nilsson B	Szene III, für Kammerensemble (wenn möglich während der letzten 2' sollen verschiedene Schallplattenaufnahmen - mindestens 10 übereinander und möglichst laut-hinzugefügt werden)	1961	6'		UE
Rzewski	Nature Morte, for instrumental ensemble (including 2 transistor radios, gramophone, 3 records, and vacuum cleaner)	1963-65	14'		

## similar usages before 1948:

- 1913-30 Futuristi (Futurists) in Milan, "Intonarumori": mechanical instruments (some operated electrically) constructed by Luigi Russolo, in 6 families (by 1916, 21 intonarumori had been built); "rumorarmonia" (russolofono), built in 1924, was a keyboard version. Works by Luigi Russolo for ensemble of intonarumori; works for intonarumori and conventional instruments by Franco Casavola, Marcello Fiardo, Ballila Pratella, Antonio Russolo
- 1925-28 station identification signal of Radio Budapest was "electronic", produced by a special device ("mit mechanisch gesteuerte Schwingungskreise") constructed in 1924 by Dr. Endre Magyar; a second model constructed in 1925 is still in the possession of the Post Museum in Budapest
- 1927 "Ballet mécanique" by George Antheil, includes car horns, airplane propellers, saws and anvils with 8 pianos and bells (recorded by Columbia (USA) and Urania)

Compositeur Composer	Titre de l'oeuvre Title of the work	Date	APPENDICES	
			Disque Disc	Bande Tape
COMPOSITIONS USING SOUND MATERIAL PRODUCED FROM SCULPTURES/OEUVRES DONT LA SOURCE EST UNE SCULPTURE				
listed in the main part of the catalog				
Gerhard	Sculpture I (sculptures of brass rods by John Youngman)	1963		
Gerhard	Sculpture II-V (in progress: as for "Sculpture I")	1966-67		
Ichiyanagi	Mixture (Tinguely sculptures: also for film "Tinguely in Tokyo")	1963		
Ichiyanagi	Music for Tinguely (Tinguely sculptures: for Tinguely exhibition)	1963		MI6
Mestres Quadreny	Peça per a serra mecanica (sculpture de Moises Villella)	1964		

## COMPOSITIONS ACCOMPANYING INDIVIDUAL PIECES OF SCULPTURE/OEUVRES ACCOMPAGNANT DES SCULPTURES PARTICULIERES

listed in the main part of the catalog

Akiyama	Iko no tame no ongaku (Music for Resting; for the resting garden for the athletes in the Tokyo Olympic Games), with sculpture (loudspeakers in stone sculpture)	1964		
Akiyama	Music for the opening show of the Nissel Theatre, with sculpture	1963		
Henry P	musique pour "Tour spatio-dynamique sonore", tour cybernétique de Nicolas Schöffer (hauteur 50 mètres)	1955		
Henry P	Spatiodynamisme I et II (basé sur la musique pour "Tour spatio-dynamique sonore", pour un disque accompagnant un livre sur Nicolas Schöffer)	1963		Grf
Ichiyanagi	Funakakushi (loudspeakers in stone sculptures by Mitsuaki Tanaka)	1964		
Kagel	Música para la torre (steel tower by César Janello, 40 meters high, with 24 loudspeakers, and lighting score by composer for 10 large tetrahedra mounted on the tower)	1953-54		
Mestres Quadreny	Pega per a serra mecanica (sculpture de Moises Villella)	1964		
Oram	Episode Metallique (for mobile sculpture by Andrew Bobrowski)	1965		
Pousseur	Trois Visages de Liège (utilisé dans le spectacle "Formes et Lumières" avec "Tour Cybernétique" de Nicolas Schöffer, hauteur 52 mètres)	1961		MEN UE
S 2F M	Ambientazione sonora per "Sign-Gestalt No. 16" di Pizzo	1965		

## SOUND SCULPTURES PERFORMED WITH ELECTRONIC MUSIC/SCULPTURES SONORES JOUEES AVEC DE LA MUSIQUE ELECTROACOUSTIQUE

listed in the main part of the catalog

Deutsch	Contours and Improvisation, for sculpture, percussion, and tape (percussion soloist on welded steel sculpture by Jason Seley)	1963		
Ichiyanagi	Music for environmental situation (for Takamatsu City), for oscillators controlled by photocells (with loudspeakers in stone sculptures by Mitsuaki Tanaka)	1964		
Ichiyanagi	Music for environmental situation (for Matsuya Department Store), for oscillators controlled by movements of the spectators (with kinetic sculpture designed by Ichiyanagi and Okuyama)	1966		
Mercure	Structures métalliques No. 2, pour sculptures métalliques (d'Amand Vaillancourt) et bande magnétique (probablement aussi dans "Structures métalliques No. 1 et 3")	1961		
Nilsson L	Skulpturmusik (skulptural instrument av Olle Adrin)	1966		
Schat	Electroacutie, musical theatre, including special sculptural instrument "Artudafoan" with 40 contact microphones	1966?		

## SOUND SCULPTURES PRODUCING SELF-PLAYED ELECTRONIC MUSIC/SCULPTURES SONORES JOUANT DE LA MUSIQUE ELECTROACOUSTIQUE

these are not listed in the catalog

Agam	performance sculptures, including:	1961-		
(Paris)	Tableau Tactile Sonore, audio-visuel et instrumental (wood, iron, steel, sound element, amplifier box; Kaiser-Wilhelm-Museum, Krefeld)	1963		
Dallegret	(titre inconnu), sculpture en aluminium, 150 cellules photoélectriques, bruits enregistrés sur bande changés par les mouvements des spectateurs	1966?		
(Montréal)				
De Maria	Instrument for La Monte Young (1965; aluminum ball and trough, sound sculpture for performance, with amplification and acoustical design by La Monte Young (first of projected edition of 9; Cordier & Ekstrom Gallery, New York)	1966		
(New York)				



Compositeur Composer	Titre de l'œuvre Title of the work	Date Date
Fahlström + Strömberg + Wiggen (Stockholm)	Musikmaskin I, sound sculpture (using transistors and printed circuits) with white noise, impulses and other sound sources, filters and 20 loudspeakers, and (for economic reasons) manual control of pulse generation, amplitude and distribution of sounds over the 20 channels (this machine for the production of randomized musical structures was a study for the construction of "Musikmaskin II", the Elektronmusik-studion at Sveriges Radio Stockholm, see appendix "Syn")	1961
Jones J. (New York)	mechanical instruments (self-performing instruments, and sculptural instruments operated by games or objects), some using electric eyes (photo-cells), mechanical switching devices, sensing devices, computer-like devices: sounds produced with strings, drums, and other specially-built instruments; recent work includes:	1959-
	Lulu	1963
	Music Plant	1964
	Jazz Set	1964
	For Fats	1966
	Music Bike	1966
Rauschenberg (New York)	Oracle, environmental sculpture of 5 pieces, each of which contains a radio, and mixing desk (Billy Klöver)	1965
Seawright (New York)	Watcher, kinetic sculpture with independently programmed movement cycles, 4 sawtooth oscillators with amplifier and loudspeaker, individual pitch and volume control and overall timbre control by photoelectric sensing, controlled by programmed light in the sculpture and environmental light changes (spectators' movements, etc.; in a private collection)	1965-66
Seawright (New York)	(sculpture in progress), with sound generators with separate envelope control circuits, sound production controlled by environment and modified by probability circuits, pitch control by probability circuits	1967
Takis (Paris)	Télé-sculpture Musicale (série de sculptures: planche en bois, aimant permanent, électro-aimant, corde de piano, stéatite, aiguilles, ampoule)	1965
Takis (Paris)	Télé-sculpture Musicale Lumineuse (série de sculptures: comme la série "Télé-sculpture Musicale", quelquefois avec microphone de contact sur la corde de piano)	1965-66
van Thienen M. (Mareil en France)	Mobiles électriques avec sons électroniques:	
	Adagio (bronze, isorel, 3 tubes radio, cellule électrostatique, moteur asynchrone, relais)	1958
	Noctambule (bronze, isorel, 2 moteurs, 2 lampes, cellule, vibreur, relais)	1963
	Les Funambules (bronze, bois, moteur asynchrone, cellule, 3 tubes, relais)	1964
	Rangnik (inox, bois, 2 moteurs, 3 transistors, haut-parleur, relais)	1965
	Altitude (bois, moteur électrique, inox, 5 transistors, diode, haut-parleur, relais)	1965
	Astable (2 moteurs asynchrones, inox, 6 transistors, haut-parleur, relais)	1966
Tinguely (Paris)	plusieurs sculptures avec éléments sonores (y compris des sculptures autodestructrices):	1955-
	Relief métamécanique sonore	1955
	Méta-matic-automobile odorante et sonore	1959
	Hommage à New York	1960
Vardanega (Paris)	Couleurs sonores, sculpture cinématique avec éléments sonores	1964
other sculptors who have worked with audio-visual relationships:		
Blumenweig	Struttura audio-visuale	1965
Calas	Mobile lumineux - pittura cinetica audio-visuale	1966
Malina	Three figures I	1966
Pierelli	Struttura sonora No.1	1966

other sculptural instruments ("Les Structures Sonores" of Bernard and François Baschet, Paris, "La Brontê" of Vincent Geminiani, Paris) are designed for musical performance, and generally do not include any electronic devices, such as amplification

## Synthesizers / Synthétiseurs (Syn)

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date
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this appendix includes details of computers and other programmable equipment, and is divided into three sections: the first gives further information on the computers and programs used in composing the works designated by "Syn" in the main part of the catalog; the second part gives similar information on instrumental music composed with the assistance of computers, often in connection with the use of computers for electronic music; the third part gives further details on other related equipment which forms the central feature of some studies

cette annexe, consacrée aux ordinateurs et autres machines à programmer, se compose de trois sections: détails supplémentaires sur les œuvres signalées par la mention "Syn", dans le corps du Répertoire: description des ordinateurs et des programmes ayant servi à leur composition; renseignements concernant des techniques analogues, mais appliquées, cette fois, à la composition d'œuvres purement instrumentales; description de quelques ensembles électroniques spécialement conçus pour la composition musicale

DAC = digital to analog converter / convertisseur digital-analogique  
IBM = International Business Machines

ALGOL and FORTRAN are computer programming languages / ALGOL et FORTRAN sont des langages de programmation  
hybrid computers use both digital and analog data-processing methods / il existe des ordinateurs mixtes, pouvant utiliser les deux types de données - digitales et analogiques

## ELECTRONIC MUSIC / MUSIQUE ELECTROACOUSTIQUE

## CANADA

## Ontario

## OTTAWA (Osmond Kendall)

Composatron, synthesizer with drawn (TV screen) programming: two models, one primarily for music, the other primarily for speech. The result is recorded on magnetic tape (film or disc could also be used). Construction began in 1948, under the successive sponsorship of the National Research Council (NRC) and the National Film Board of Canada (NFB) in Ottawa, and the Canadian Marconi Company in Montréal. The original concept is based on McLaren's drawn sound (see appendix "Pre").

Applebaum very short experimental studies

1950-55

## TORONTO Electronic Music Studio, University of Toronto (UTEMS)

recent experiments with hybrid computers, using IBM 1710 digital control system with IBM 1711 digital-analog interface (DAC), program in FORTRAN

## ČESKOSLOVENSKO

## BRNO Elektronické Studio, Československý Rozhlas (radio)

no details received (computer perhaps at Janáčkova Akademie Músických Umění (JAMU) in Brno: Mirek Z)

## Růžička

Elektronia B, pro magnetofon a orchestr (?)

1966?

## DEUTSCHLAND - BUNDESREPUBLIK

## MÜNCHEN Studio für Elektronische Musik München

complete studio production uses Siemens Musik-Synthesizer (since 1964 two Synthesizers). This uses 4 parallel punched tapes (dynamic level, timbre, and 2 for pitch).

## ITALIA

## FIRENZE Studio di Fonologia Musicale di Firenze (S 2F M)

since 1964 studies with an IBM 1620 computer at Università di Firenze (Grassi); also at Computing Center, Indiana University, Bloomington, Ind., USA, summer 1966

## SOJUZ SOVETSKICH SOCIALISTICKICH RESPUBLIK (SSSR)

## Rossijskaja

## MOSKVA Eksperimental'naya studiia elektronnoi muzyki, Muzei A.N. Skryabina (ANS)

complete studio production uses ANS (named after the composer A.N. Skryabine), a photoelectric optic sound-synthesizer. Probably in operation in 1957, or at least by 1959. Optical coding methods include a blackened sheet of glass, on which the composer draws. The inventor, Yevgeny Murzin, started work on a second model in 1963.

## SOUTH AFRICA / SUID-AFRIKA

## KENHARDT Centre for Experimental Music / Sentrum vir Eksperimentale Musiek

electronic and computer music (Joop Stam, director), since 1966 (?), including studies with stochastic music and information theory

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	APPENDICES		
			Disque Disc	Bande Tape	Autres Others
<u>SVERIGE</u>					
STOCKHOLM Elektronmusikstudion (EMS), Sveriges Radio (SR)					
studio to have a hybrid computer; preliminary studies by Gunnar Hellström and Knut Wiggen. The initial result was "Musikmaskin I" (see appendix "Sw"), and the Elektronmusikstudion is "Musikmaskin II". The first computed composition (not yet realized electronically) was Hellström's "Wiggen I" (1965?) using a SEVED computer with a program in ALGOL-GENIUS language. The Elektronmusikstudion, scheduled for completion by the end of 1967, is designed to function in "real time" under computer control.					
<u>UNITED STATES OF AMERICA (USA)</u>					
<u>California (Calif.)</u>					
LA JOLLA (Department of Biology), University of California at San Diego					
hybrid computer used for sound generation, program in FORTRAN developed from that used by Gerald Strang at UCLA (based on BTL's Music IV)					
no information received					
<u>Chalmers</u> computer studies (since 1966?)					
LOS ANGELES University of California (UCLA)					
computer IBM 7094, program adapted from BTL's Music IV (IBSYS-IBJOB monitor system); 13-bit DAC. Preliminary work uses "local facilities" in Long Beach, actual sound production at UCLA (Composition No. 1 not realized, Nos. 2 and 3 at BTL). Program also used in adaptation in La Jolla, Calif.					
Strang	Composition No. 4 (EXPERAND)	1965		JME	
Strang	Composition No. 5	1966			
<u>Illinois (Ill.)</u>					
ARGONNE Argonne National Laboratories (1964)					
Control Data CDC-3600 computer, DAC, Advanced Scientific Instruments ASI-210 computer; CDC-3600 program Music 4F (version of BTL's Music IV adapted in FORTRAN), ASI-210 program MAESTRO by Robert K. Clark. Music 4F also used in adaptation in ALBUQUERQUE, N. Mex.					
Roberts	various studies (Etude, Soliloquy, Kaleidoscope, etc.)	1965-67			
Roberts	Sonatina for CDC-3600	1965-66			
Roberts	LINK (film)	1966			
Roberts	Thank You, Mr. Computer Man (rock and roll vocal - one or more live singers - with optional computer-generated accompaniment)	1966-67			Pop
URBANA Experimental Music Studio, University of Illinois					
see also Syn: Instrumental Music					
computers: sound synthesis with CSX-1 (1962) 1963-65, program Music-IX, ILLIAC II (1965) 1966-; compositional routines with IBM 7090 1963, IBM 7094 1964-; program MUSICOMP (Music-Simulator-Interpreter for Compositional Procedures; originally developed in ILLIAC programming language, until ILLIAC I computer withdrawn at beginning of 1963), based on IBM 7090/7094 machine language SCAT.					
Baker R	CSX-1 Study	1963			
Baker R + Hiller	Computer Cantata, for soprano, chamber ensemble and tape	1963	Hel	NME	
Martiano	Underworld, for tenor saxophone, 4 percussion, 2 double basses and tape (computer only partially used)	1964-65	Hel		
Brün	Sonoriferous Loops, for flute, trumpet, double bass, 2 percussion and tape	1965			
Myhill	Scherzo a Tre Voci	1965			
Brün	Non Sequitur VI, for flute, cello, harp, piano, 2 percussion and tape	1966			
Grossman	Four Studies for Illiac II	1966			
Hiller	Algorithms I and II, computer music for stereophonic tape and 10 instruments (work in progress)	1966-67			

Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	APPENDIX Disque Disc
<u>Massachusetts (Mass.)</u>			
CAMBRIDGE Research Laboratory of Electronics, Massachusetts Institute of Technology (MIT) (1956) 1963-67 (Ferretti to move)			
computer IBM 7094 (previously IBM 704, IBM 7090) with DAC (12-bit accuracy at 14 KC). Program written by Ferretti			
Ferretti	Pipe and Drum	1963	
Ferretti	Trio	1965	
Ferretti	Etude	1966	
WALTHAM Electronic Music Studio, Brandeis University			
Lucier	North American Time Capsule (live electronic choral work using a special purpose computer designed by Sylvania Electronic Systems)	1967	Col
<u>Missouri (Mo.)</u>			
ST. LOUIS Electronic Music Laboratory, Washington University			
computer music (Baker R: no information received; Baker to move, 1967)			
<u>New Jersey (N.J.)</u>			
MURRAY HILL Behavioral Research Laboratory, Bell Telephone Laboratories (BTL)			
see also Syn: Instrumental Music			
computer: IBM 704 1958-60, IBM 7090 1960-63, IBM 7094 1963-66, (new computer as yet undecided, perhaps DDP 224 or GE 645) 1967- . Programs Music I-IV, IV G, as indicated in the studio list under Notes column. Recent use of Visual Display: light pencil used for various functions (parameters: pitch, intensity, rhythm, vibrato, etc.)			
see complete list (44 works) under studio: compositions by Franks (1), Fujimura + Mathews M (1), Guttman (2), Guttman + Mathews M (1), Lewin (2), Mathews M (15), Pierce (9), Risset (1), Speeth (1), Strang (2), Tenney (9)			
Tenney: all works composed and generated by computer, except for "Noise Study" (only computer-generated) "Entrance/Exit Music (realized for George Brecht)" - "Exit Music" is "Entrance Music" played in reverse also instrumental music composed ("Stochastic Quartet" in instrumental version "Stochastic String Quartet", optional instrumental additions - "String Complement", "Responses" - to electronic "Ergodic I" and "Ergodic II"; the tapes can be played in either direction)			
adaptations of BTL's Music IV program: La Jolla, UCLA, Argonne, Princeton, Albuquerque, CPEMC			
PRINCETON Music IV Facility, Princeton University (1964) 1965			
since 1965 in association with CPEMC, NYC computer: IBM 7094, program Music 4B adapted from BTL's Music IV			
*works by Dodge, Howe, Maksimović partially realized at CPEMC			
no information received: possibly also works by William Gale, Eric Regener, Tobias Rabison			
Randall	Mudgett (monologues by a mass murderer, for pre-recorded female voice and converted digital tape)	1965	
Howe	*Composition for Two Speakers	1965-66	
Winham	(title unknown)	1965-66?	
Maksimović	*Two Basho's Haiku, for female voice, flute, violin, piano and stereo tape recorder	1966	
Dodge	*Reciprocals, for converted digital tape and two percussionists	1967	
Randall	Variations, for violin and converted digital tape	1966-67	
Howe	*Computer Variations (work in progress)	1967	
PRINCETON Sound Processing Laboratory, David Samoff Research Center, Radio Corporation of America (RCA) (1951) 1952			
this list has not been included in the main part of the catalog, as these works do not qualify as electronic music compositions: their object is as faithful an imitation of instrumental sounds as possible			
studio consists of RCA Electronic Music Synthesizer Mark I (1958-59 also RCA Electronic Music Synthesizer Mark II, which has since been part of the CPEMC, NYC: works by Malby and Timmens using Mark II are indicated by an asterisk (*))			
directors: Herbert Belar, Harry F. Olson			



Compositeur Composer	Titre de l'oeuvre Title of the work	Date Date	APPENDICES	
			Disque Disc	Bande Tape
studio exists for the use of RCA Laboratories in the study of music as related to sound reproduction				
the "style" of each arrangement is given after the composer's name; the arrangements of Chopin, Debussy and Kreisler can be said with 70% certainty to be distinguishable by only one person out of four from the identical passages from recordings				
studio	Blue Skies (Berlin, dance band)	1952	RCA	
studio	Nola (Arndt, piano)	1952	RCA	
studio	Stephen Foster Medley (hillbilly band)	1952	RCA	
studio	Holy Night (Adams, organ: = "The Holy City"?)	1952	RCA	
studio	Home, Sweet Home (Bishop, "engineer" style)	1952	RCA	
studio	Fugue No. 2, from the Well-Tempered Clavichord (Bach, struck and plucked strings)	1953	RCA	
studio	Hungarian Dance No. 1 (Brahms, gypsy style)	1953	RCA	
studio	Polonaise in Ab, Op. 53 (Chopin, piano: also intermixed with a recording by Irtubi)	1953		
studio	Clair de Lune, from Suite Bergamasque (Debussy, piano: also intermixed with a recording by Rubinstein)	1953		
studio	Old Refrain, for violin and piano (Kreisler: also intermixed with a recording by Kreisler and Horowitz)	1953		
studio	Sweet and Low (Bamby, voice and instrumental accompaniment)	1954		
studio	(spoken voice experiments)	1954		
Maliby	(various short popular music compositions and arrangements)	1956-58		
Timmens	*Obelin (Latin American)	1958		
Timmens	*Juanita	1958		
Timmens	*Jangle Waltz	1958		
Maliby	*(various short popular music compositions and arrangements)	1958		
Timmens	*Three o'clock in the Morning ("Just Scale")	1958		

#### New Mexico (N. Mex.)

ALBUQUERQUE Rio Grande Electronic Music Laboratory

experimental computer studies since 1966 (Robb)

IBM 360 digital computer at the University of New Mexico, program in FORTRAN 4, adapted from Music 4F (Argonne, based on BTL's Music IV)

#### New York (N.Y.)

NEW YORK Columbia-Princeton Electronic Music Center (CPEMC), Columbia University

studio contains RCA Electronic Music Synthesizer Mark II (since July 1959, previously at RCA Princeton)

Babbitt	Composition for Synthesizer	1960-61	Col	AMP
Babbitt	Vision and Prayer, for soprano and synthesized sounds	1961	Lex	AMP
Babbitt	Ensembles for Synthesizer	1961-63		AMP
Babbitt	Philamel, for soprano, recorded soprano and synthesized accompaniment	1963-64	Lex	AMP
Dugger	Three Pieces, for 6 instruments and Synthesizer	1966		

since 1965 computer music in association with Music IV Facility, Princeton University

computer: IBM 7094 (Columbia University), program Music 4B adapted from BTL's Music IV

\* works by Dodge, Howe, Maksimovič partially realized at Princeton

see also Syn: Instrumental Music

Howe	*Composition for Two Speakers	1965-66		
Maksimovič	*Two Basho's Haiku, for female voice, flute, violin, piano and stereo tape recorder	1966		
Dodge	*Reciprocals, for converted digital tape and two percussionists	1967		
Howe	*Computer Variations (work in progress)	1967		
Wuorinen	(work in progress)	1967		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	APPENDICES	
					Disque Disc	Bande Tape
the following compositions use sound material (generally only partially) generated by the RCA Electronic Music Synthesizer Mark II (not indicated in the main part of the catalog):						
Luening	Dynamophonic Suite (Mark II still at RCA Princeton)		1958			
El Dabih + Luening	Electronic Fanfare, for percussion, recorder and synthesized sounds		1960			ACA
Luening	Gargoyles, for violin solo and synthesized sounds		1960		Col	Pet
Ussachevsky	Creation: Prologue, for 4 choruses and electronic accompaniment		1960-61		Col	ACA
Luening	Study in Synthesized Sounds		1961			
Berio	Laborintus II, per mimi, recitanti, insieme vocale, orchestra da camera e nastro magnetico		1962			UE
Luening	Synthesis, for orchestra and tape		1962			
Nikolaia + Sawright	Imago (ballet)		1963		CRI	Pet

NEW YORK Polytechnic Institute of Brooklyn

since 1966 studies in computer music with IBM 7040 computer, program in FORTRAN (Tenney); continued from work at BTL, and computer analysis of music at the Computational Center, Yale University (no compositions)

#### Virginia (Va.)

CHARLOTTESVILLE Computer Science Center, University of Virginia

computer: Burroughs 5500, computer-converter Ambilog 200, program MUSIGOL in ALGOL

MacInnis	Sonagram I (b), for trumpet, horn, bass trombone and computer-synthesized tape		1966			Way
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#### INSTRUMENTAL MUSIC/MUSIQUE INSTRUMENTALE

#### DEUTSCHLAND - BUNDESREPUBLIK

DARMSTADT Deutsches Rechenzentrum

no information received

brochure issued on music, poetry, and graphics produced by computer, including a record with examples

TÜBINGEN Musikwissenschaftliches Institut, Universität zu Tübingen

1964-65 Arbeitsgemeinschaft mit IBM Sindelfingen (Hubert Kupper), computer IBM 1620: Negro Spiritual, Invention im Stil Bachs

#### FRANCE

PARIS Centre de Calcul Electronique, Compagnie Bull-General-Electric

ordinateur (computer) Gamma 60, programmes ALGOM 1-5 (langage ALGOL)

aussi nombreux films (courts métrages) de Barbaud

Barbaud + Blanchard	Imprévisibles Nouveautés (Algorithme I), pour ensemble instrumental	F	1959	20'	Cri
Barbaud + Blanchard + Charbonnier	71, pour petit orchestre	C	1960	7'	
Blanchard	Algorithmes, pour trio d'anches	C	1961	10'	
Barbaud	Nonetto in forma di triangolo, pour petit ensemble instrumental	C	1961	11'	
Blanchard	Fanfare, pour quatre cuivres et soprano	C	1961	10'	
Barbaud	La boussole des précieux, pour douze instruments	C	1962	12'	



Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date	Durée Duration	APPENDICES	
					Disque Disc	Bande Tape
Blanchard	Chimiorama, pour quatuor d'ondes Martenot, piano et deux percussionnistes	C	1962	24'		
Barbaud + Charbonnier	Réseaux aériens, pour piano et clavecin	C	1963	30'		
Barbaud	Variations heuristiques, pour mandoline, banjo, guitare, violon, alto et violoncelle	C	1963	10'		
Barbaud + Charbonnier	La Varsovienne, pour petit orchestre	C	1964	30'		
Barbaud	Les Abysses, pour ensemble instrumental	F	1964	40'	Dth	
Barbaud	Musica d'invenzione, pour deux pianos et petit groupe instrumental	C	1965	4'		
Barbaud	Cogitationes symbolicae I, pour dix instruments à cordes	C	1966	12'		
Barbaud	Cogitationes symbolicae II, pour vingt instruments à vent	C	1966	5'		
Barbaud	Les Créatures, pour ensemble instrumental	F	1966	40'		
Barbaud	Hoquetus B.G.E., pour six cuivres	C	1967	4'		
PARIS Institut Européen de Calcul Scientifique, Compagnie IBM France						
ordinateur (computer) IBM 7090 (à partir de 1964: IBM 7094), Xenakis programme publié dans Graessner Blätter No.26, 1965						
Xenakis	ST/48 - 1, 240162, pour 48 instruments	C	1962 (1959-62)	11'		B&H
Xenakis	ST/10 - 1, 080262, pour 10 instruments	C	1962 (1956-62)	12'		B&H
Xenakis	ST/4 - 1, 080262, pour quatuor à cordes	C	1962 (1956-62)	12'	GBI	B&H
Xenakis	Amorsima-Morsima (ST/10 - 2), pour 10 instruments	C	1962 (1956-62)	5'		B&H
Xenakis	Morsima-Amorsima (ST/4 - 2), pour 4 instruments	C	1962 (1956-62)	11'		B&H
Xenakis	Atrées (ST/10 - 3, 060962), pour 10 instruments	C	1962 (1958-62)	15'		EFM
Xenakis	Stratégie, jeu pour 2 orchestres	C	1962 (1959-62)	10'-30'	***	B&H
Xenakis	Eonta, pour piano et 5 cuivres (partiellement calculé par ordinateur)	C	1964 (1963-64)	18'	GdM	B&H
Takahashi	Vivikta, for solo oboe	C	1966	10'		

## NEDERLAND

UTRECHT Rijksuniversiteit te Utrecht

computer: Electrolalia X-8, own program (Computer Sound Program I, 1966, Experimentierprogramm zur Herstellung von Schwingungskurven)

Koenig	Project 1 (Modellkomposition für Computer), für Instrumente	C	1964	?		
Koenig	Projekt 2 (Modellkomposition für Computer), für Instrumente	C	1965	?		

## ROMÂNIA

BUCUREȘTI "Computing Centre, University of Bucharest"

computer: CIFA 3 (no automatic programming facilities), program in machine language; since 1967 Elliott 4100 computer, program in ALGOL

Stroe	"Musica for piano, brass and percussion"	C	1964	?		
Stroe	"Only through time, time is conquered, for C baritone, organ, trombones, and gang"	C	1965	?		
Stroe	"Laudes I, for instrumental ensemble"	C	1965-66	?		
Stroe	"Laudes II, for instrumental ensemble" (work in progress)	C	1967	?		

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date	Durée Duration	APPENDICES		
					Disque Disc	Bande Tape	Autres Others
<u>SOJUZ SOVETSKICH SOCIALISTESKICH RESPUBLIK (SSSR)</u>							
<u>Rossijskaja</u>							
TBILISSI (TIFLIS) University (?)							
computer: Ural II							
Zaripov	(title unknown), for solo cello	C	1959	?			
<u>UNITED STATES OF AMERICA (USA)</u>							
<u>California (Calif.)</u>							
PASADENA ElectroData Division, Burroughs Corporation							
Datatron computer							
Bolitto + Klein M	(popular songs, including "Push Button Bertha")	D	1956				Pop
STANFORD Stanford University							
no information received (unknown if instrumental or electronic music computed)							
Chawning	(computer studies, since 1966?)						
<u>Connecticut (Conn.)</u>							
NEW HAVEN Computational Center, Yale University							
computer analysis of music (Tenney) 1964-66, continued in New York							
<u>Illinois (Ill.)</u>							
URBANA Digital Computer Laboratory + Experimental Music Studio, University of Illinois							
see also Syn: Electronic Music							
computer: ILLIAC (I), own program: since 1963 computer and program (IBM 7094, MUSICOMP) as for computation of compositional routines in electronic music							
also computation of instrumental music for the electronic works "Computer Cantata" (Baker R + Hiller), "Sonariferous Loops" and "Non Sequitur VI" (Brdn), "Algorithms I and II" (Hiller)							
Hiller + Isaacson	Illiac Suite, for string quartet	C	1955-56	21'	BTL+ Hel	McH+ NME	
Hiller	An Avalanche for Prima Donna, Pitchman, Pianola and Percussionist (computer music for singer, speaker, percussion and player piano)	C	1966-67	6'			
<u>New Jersey (N.J.)</u>							
MURRAY HILL Behavioral Research Laboratory, Bell Telephone Laboratories (BTL)							
see also Syn: Electronic Music							
computer and program (IBM 7094, Music IV) as for computation of electronic music							
Tenney	Stochastic String Quartet (Instrumental version of electronic "Stochastic Quartet")	C	1963	4'			
Tenney	Music for Player Piano (piano roll)	C	1963	5'			
Tenney	String Complement (indeterminate notation, for use with electronic "Ergodic I" and "Ergodic II")	C	1963	ind			
Tenney	String, Woodwind, Brass, Percussion, and Vocal Responses (for use with electronic "Ergodic I" and "Ergodic II")	C	1964	ind			

Compositeur  
ComposerTitre de l'oeuvre  
Title of the workFonction  
FunctionDate  
Date

## New York (N.Y.)

NEW YORK Columbia University (in connection with CPEMC)

computer IBM 7094, own program (see also Paris, IBM France, 1966)

Takahashi

(work in progress, for 13 instruments)

C

1967

## OTHER RELATED EQUIPMENT/EQUIPEMENT SPECIALEMENT CONÇU POUR LA COMPOSITION MUSICALE

In the USA two firms (Buchla Associates, Berkeley, Calif.; R.A. Moog Co., Trumansburg, N.Y.) manufacture a whole range of electronic music equipment in modular form, which can be assembled into a complete studio complement of sound generating and processing devices. Many studios in the USA and elsewhere now possess mainly Buchla or Moog equipment. Features of both systems lend themselves to programmable and semi-automatic applications.

Other modular equipment: Gordon Mumma (CSEM, Ann Arbor, Mich.) has designed and built a number of modular signal processing devices, largely for live electronic performance; these are mainly at the CSEM. In Italy Gino Marinuzzi designed and built a modular studio set-up with the assistance of Paolo Ketoff (Fonosynth, new model under construction 1967), and Ketoff has since developed his own version, the Synket (see NIS Film, Roma). Synkets, in various models, are at the American Academy in Rome, and owned by John Eaton (Roma) and William O. Smith (Seattle, Wash.), the two latter in live electronic performance models. New ones are under construction for Stephen Albert and Ennio Morricone (both in Roma). Jyunosuke Okuyama in Tokyo has constructed a number of special processing devices, used in his private studio (formerly at Sogetsu Art Center, Tokyo).

Non-modular equipment, which forms the central part of some studios, includes: Oramics Drawn Sound (Fainstet, UK), designed and built by Daphne Oram, in which all parameters can be drawn on separate film tracks and converted directly into sound and tape (construction started in 1962, experimental studies 1965-66). Mixtur-Trautonium, developed by Oskar Sala from the Trautonium (see appendix "Pre"), in Sala's private studio, West Berlin. Originally a performance instrument, Subharchord, developed at the Rundfunk- und Fernsehtechnisches Zentralamt in East Berlin (Ernst Schreiber), is similar to the Mixtur-Trautonium, and can also be used for both performance and sound generation - models have also been installed in electronic music studios at DEFA Dresden, Bratislava TV, and one will be used in the studio under construction at East Berlin Radio.

L'équipement d'un studio se compose, en général d'appareils primitivement destinés soit au laboratoire électronique, soit à la radiodiffusion classique, habilement aménagés à des fins de composition musicale. Nous signalons ici les quelques cas où, c'est au contraire, le souci musical qui a déterminé la conception et la réalisation d'un équipement de studio. Aux Etats-Unis, deux firmes (Buchla Associates, Berkeley, Calif. et R.A. Moog Co., Trumansburg, N.Y.) fabriquent toute une gamme de modules pouvant constituer une installation complète de génération et de manipulation du son. Ces ensembles offrent la particularité de pouvoir être programmés ou employés selon des procédés automatisés. De son côté Gordon Mumma (CSEM, Ann Arbor, Mich.) a projeté et réalisé nombre de modules convenant particulièrement à la transformation du son lors d'exécutions en direct. En Italie Gino Marinuzzi et Paolo Ketoff (Roma) ont collaboré à la réalisation de "Fonosynth" et de "Synket", petit studio, également basé sur le principe des modules. Au Japon, d'autres appareils spéciaux ont été mis au point par Jyunosuke Okuyama.

Signalons enfin les réalisations électroniques suivantes, toutes spécialement destinées à la composition musicale, mais ne se présentant pas sous forme de modules: En Angleterre, le Oramics Drawn Sound, de Daphne Oram, où différents paramètres du son sont dessinés sur des pellicules pour être convertis directement en vibrations sonores. Le Mixtur-Trautonium (Oskar Sala, Berlin de l'Ouest) et le Subharchord (Ernst Schreiber, Rundfunk- und Fernseh-technisches Zentralamt, Berlin de l'Est) constituent deux exemples particulièrement élaborés d'instruments électroniques à clavier, pouvant servir aussi bien comme instruments de concert que comme sources de modulation à l'intérieur d'un studio.

# DIRECTORY OF PERMANENT STUDIOS / GUIDE DES STUDIOS

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This was originally planned as a separate publication of detailed and extensive information on studio personnel, policies, special equipment, acceptance requirements and working conditions for composers, and opportunities for study. However, material on personnel, special equipment, and composers is available in other sections of this catalog, and policies and acceptance requirements and working conditions for composers have been found to be largely matters of individual arrangement. Moreover, although description of special equipment in the list of compositions and in appendix "Syn" is admittedly limited, further description is impractical, since most studios continually replace and add to their special equipment, and detailed information on the most important equipment is at any rate usually more appropriately published in article form. Therefore, the Studio Directory consists merely of an address list.

Studios which have no compositions listed or which are defunct, or whose address is unknown, have been omitted. An asterisk (\*) precedes the name of each studio that offers instruction courses in electronic music. Further information should be obtained directly from the studio.

On trouvera ici la liste et l'adresse exacte de tous les studios officiels ou privés fonctionnant de façon permanente. Ne paraissent donc pas les adresses des studios ayant cessé leur activité, ou n'étant pas encore entrés dans la phase de production. Un astérisque (\*) précède le nom des studios qui offrent, sous une forme ou une autre, des cours d'initiation aux techniques de la musique électroacoustique.

Ce guide devait initialement comporter nombre d'autres informations sur la structure technique et administrative, ainsi que sur les conditions et les possibilités de travail dans chaque studio. Cependant le dépouillement des réponses reçues a fait apparaître que les plus intéressants de ces aspects - conditions et possibilités de travail - sont presque toujours définis cas par cas, et ne relèvent d'aucune règle générale. Ainsi nous sommes-nous bornés à indiquer les adresses des studios, où de plus amples détails pourront être fournis aux personnes intéressées.

Quant aux renseignements concernant l'appareillage spécifique de chaque studio, on pourra trouver, dans les listes d'oeuvres et dans l'annexe sur les synthétiseurs ("Syn"), des indications suffisantes pour ce qui est de notre propos. Des informations plus techniques - déplacées ici - trouvent leur place dans les numéros normaux de l'"Electronic Music Review", ainsi que dans les autres revues spécialisées.

## ARGENTINA

\* Estudio de Fonología Musical  
Laboratorio de Acústica  
Universidad de Buenos Aires  
Perú 294  
BUENOS AIRES

Jan Bruyndonckx  
Balwerkstraat 13  
HERENTALS

Laboratorio de Música Electrónica  
Centro Latinoamericano de Altos Estudios  
Musicales  
Instituto Torcuato di Tella  
Florida 936  
BUENOS AIRES \*

## BRASIL

Miguel Angel Rondano  
Azucena 1277 Dept. B  
BUENOS AIRES

Reginaldo Carvalho  
Conservatório Nacional de Canto Orfeônico  
Praia do Flamengo 132 (réreo)  
RIO DE JANEIRO - Guanabara

Centro de Música Experimental  
Universidad Nacional  
Escuela de Artes  
Pabellón Májico  
Ciudad Universitaria  
CÓRDOBA

## CANADA

Horacio Vaggione  
Avenida Vélez Sarsfield, 2da B  
CÓRDOBA

## British Columbia

\* Electronic Music Studio  
Department of Music  
University of British Columbia  
VANCOUVER 8

## AUSTRALIA

### Victoria

Val T. Stephen  
Electrogenic Music Studio  
15 Fairview St.  
HAWTHORN

Bruce Clarke's Jingle Workshop  
420 St. Kilda Road  
MELBOURNE S.C.1

## Ontario

Hugh Le Caine  
Elmus Lab  
Radio & Electrical Engineering Division  
National Research Council (NRC)  
OTTAWA 7

\* Electronic Music Studio  
Faculty of Music  
Edward Johnson Building  
University of Toronto  
TORONTO 5

## BELGIË/BELGIQUE

Arsène Souffriau  
Studio de Musique Electronique "BIMES"  
42, Drève du Caporal  
BRUXELLES 18

Studio de Musique Electronique de Bruxelles  
A.S.B.L. (APELAC)  
11, Place Jean Jacobs  
BRUXELLES 1

Leo Köpper  
Studio de Recherches et de Structurations  
Electroniques Auditives  
26, Avenue Jeanne  
BRUXELLES 5

Instituut voor Psychoakoestiek en Elektronische  
Muziek (IPEM)  
Rijksuniversiteit  
Münikaai, 42  
GENT

## Québec

Electronic Music Studio  
Faculty of Music  
McGill University  
3500 Redpath St.  
MONTREAL 2

Otto Joachim  
7910 Wavell Road  
Côte St.-Luc  
MONTREAL

## ČESKOSLOVENSKO

Experimentálne štúdio  
Československý Rozhlas  
Leninova nám 13  
BRATISLAVA



Zvukové Pracovisko  
Československá Televize  
nám SNP 38  
BRATISLAVA

\* Elektronické štúdio  
Československý Rozhlas  
Beethovenova 4  
BRNO

Štúdio pro Elektronickou Hudbu  
Výzkumný Ústav Rozhlasu a Televize  
Kladenská 60  
PRAHA 6 - Vokovice

# DANMARK

\* Electronic Music Studio  
Det jyske Musikkonservatorium  
Fuglesangsallé 26  
ÅRHUS 5

\* Jürgen Plaetner  
Studio 60  
Pyrrebakken 7  
KALUNDBORG

# DEUTSCHLAND - BUNDESREPUBLIK

Oskar Sala Elektronisches Studio  
im Hause Mars-Film  
1 BERLIN 20  
Charlottenburger Chaussee 51-55

Thomas Kessler  
Studio für Elektronische Musik Berlin  
1 BERLIN 33  
Scharlemerallee 19

\* Studio für Elektronische Musik  
Technische Universität  
1 BERLIN 12  
Hardenbergstrasse 34

Studio für konkrete und elektronische Musik  
Schauspielhaus Bochum  
463 BOCHUM

Studio für Elektronische Musik  
Technische Hochschule  
75 KARLSRUHE  
Karlsruhe 42

\* Studio für Elektronische Musik  
Staatliche Hochschule für Musik  
5 KÖLN  
Dagobertstrasse 38

Studio für Elektronische Musik  
Westdeutscher Rundfunk  
5 KÖLN  
Wallrafplatz 5

Ton-Trickstudio  
Westdeutscher Rundfunk  
5 KÖLN  
Wallrafplatz 5

Studio für Elektronische Musik München  
im Siemenshaus  
8 MÜNCHEN 2  
Oskar-von-Miller-Ring 18

# DEUTSCHLAND - DEMOKRATISCHE REPUBLIK

\* Experimentalstudio für künstliche Klang- und  
Geräuscherzeugung  
Laboratorium für Akustisch-Musikalische  
Grenzprobleme  
Rundfunk- und Fernsehtechnisches Zentralamt der  
Deutschen Post  
1199 BERLIN-Adlershof  
Agastrasse

# ESPAÑA

ALEA  
San Bernabé 18, Gricó b  
MADRID-5

# FRANCE

Lalan et Marcel van Thienen  
Rue Regnault  
95 MAREIL EN FRANCE

André Almuro  
104, rue de Sèvres  
75 PARIS 15

Paul Arma  
132, Avenue de Clamart  
92 ISSY-LES-MOULINEAUX

Paul Boisselet  
12, rue Garnier  
92 NEUILLY-SUR-SEINE

Michel Fano  
Aure Films  
80, rue Cardinet  
75 PARIS 17

Jean-Etienne Marie  
Centre International de Recherches Musicales  
5, Avenue Marizet  
92 BOULOGNE-BILLANCOURT

\* Groupe de Recherches Musicales  
Service de la Recherche de l'ORTF  
Centre Bourdon  
5, Avenue du Recteur Poincaré  
75 PARIS 16

Jean Schwarz et Philip Beetz  
189, Boulevard Murat  
75 PARIS 16

Studio Apsome (administration:  
179, Bd. St Germain Société Apsome  
75 PARIS 7 6, square de l'Opera  
75 PARIS 9)

# HELVETIA

Hans Eugen Frischknecht  
Birkenweg 46  
3000 BERN

Jacques Guyonnet  
Studio de Musique Contemporaine  
7, Boulevard Jacques-Dalcroze  
1200 GENEVE

# ISRAEL

Center for Electronic Music in Israel  
Hebrew University  
JERUSALEM

Bracha Eden and Alexander Tamir  
P.O. Box 410  
JERUSALEM

# ITALIA

\* Studio di Fonologia Musicale di Firenze  
Via Capodimondo, 13  
50136 FIRENZE

Studio di Fonologia (administration:  
R.A.I. Direzione Generale  
Corso Sempione, 25 R.A.I.  
20100 MILANO Via del Babuino, 9  
20187 ROMA)

Studio di Fonologia Musicale  
Gruppo 'nps'  
Riviera San Benedetto, 7  
35100 PADOVA

Electronic Music Studio  
American Academy in Rome  
Via Angelo Masina, 5  
00153 ROMA

Egisto Macchi  
161, Via dei Gracchi  
00192 ROMA

Gino Marinuzzi  
Via Anglana, 9  
00183 ROMA

Musica Elettronica Viva  
c/a Jon Phetteplace  
Piazza della Rotonda, 2  
00186 ROMA

Paolo Ketoff  
NIS Film  
Via Rocca di Papa  
00179 ROMA

\* Studio di Musica Elettronica di Torino  
Corso Vittorio Emanuele, 32  
10100 TORINO

Carlo de Incontrera  
Via San Vito, 6/1  
\*4100 TRIESTE

# NETERLAND

\* Didactische Studio voor Elektronische Muziek  
van de Rijksuniversiteit te Utrecht  
Centrum voor Hedendaagse Muziek  
Gaudefius  
Gerard Doulaan 21  
BILTHOVEN

Dick Raaijmakers en Jan Boerman  
Studio voor Elektronische Muziek  
Zuilingstraat 25  
DEN HAAG

Ton Bruynel  
Studio voor Elektronische Muziek en  
Klankbewerking  
Parkstraat 24 bis  
UTRECHT

Studio voor Elektronische Muziek van de  
Rijksuniversiteit te Utrecht  
Plompelorengracht 14-16  
UTRECHT

# NEW ZEALAND

\* Electronic Music Studio  
Victoria University  
P.O. Box 196  
WELLINGTON

# NIPPON

Electronic Music Studio  
Nippon Maso Kyokai  
2-2 Uchisaiwai-Cho  
Chiyoda-ku  
TOKYO

Jyunsuke Okuyama  
130 Shigenosuke  
1 Cho-me, Seki-machi  
Nerima-ku  
TOKYO

# ÖSTERREICH

\* Studio für Elektronische Musik  
Staatsakademie für Musik und darstellende Kunst  
Lothringerstrasse  
WIEN 1

# POLSKA

Studio Eksperymentalne  
Polskie Radio  
Al Niepodległości 77  
WARSZAWA

# SOJUZ SOVETSKICH SOCIALICESKICH RESPUBLIK

# Rossijskaja

\* Eksperimental'naya studiya elektronnoi muzyki  
Muzei A.N. Skryabina  
MOSKVA G-2  
ul. Vakhlangova, 11

# SUOMI

Electronic Music Studio  
Helsingin Yliopisto  
Vironkatu 1C17  
HELSINKI 17

# SVERIGE

Elektronmusikstudion  
Sveriges Radio  
Box 955  
STOCKHOLM 1

# UNITED KINGDOM

# England

Roberto Gerhard  
14 Madingley Road  
CAMBRIDGE

Roy Cooper  
Hall Croft  
Stoney Lane  
CHAPELTHORPE/Nr. WAKEFIELD  
Yorkshire

Tristram Cary  
Wood Farm House  
Fressingfield  
DISS  
Norfolk

Daphne Oram  
Oramics Studio  
Tower Folly  
FAIRSEAT/Nr. WROTHAM  
Kent

Daavid Allen  
97, rue Beaubourg  
75 PARIS 2 (France)

Ron Geesin  
34 Elgin Crescent  
N. Kensington  
LONDON W.11

Jacob Meyerowitz  
63 Antrim Mansions  
Antrim Road  
LONDON, N.W.3



Radiophonic Workshop  
British Broadcasting Corporation  
Delaware Road  
Maida Vale  
LONDON W.9

Ernest Berk  
The Studio  
249 Camden Road  
LONDON N.7

Unit Delta Plus  
c/o Peter Zinovieff  
49 Deodar Road  
LONDON S.W.15

Desmond Briscoe  
Parton House  
Grosvenor Road  
STAINES  
Middlessex

## UNITED STATES OF AMERICA

### California

Buchta Associates  
Box 5051  
BERKELEY, Calif. 94705

\* Davis Electronic Music Studio  
University of California at Davis  
DAVIS, Calif. 95616

Piccola Studio di Claudio San Yon Pan  
732 Washington Place  
LONG BEACH, Calif. 90813

Louis and Bebe Barron Studio  
1200 N. Beverly Glen Boulevard  
LOS ANGELES, Calif. 90024

\* Ivor Darreg  
Electronic Music Enterprises  
3246 Winslow Drive  
LOS ANGELES, Calif. 90026

\* Elektron = MuziC<sup>1</sup>  
2825 Hyans St.  
LOS ANGELES, Calif. 90026

Swickard Tape Recording Service  
409 Bonhill Road  
LOS ANGELES, Calif. 90049

\* Electronic Music Studio  
Music Department  
San Fernando Valley State College  
18111 Nordhoff St.  
NORTHRIDGE, Calif. 91324

\* The Tape Music Center  
Music Department  
Mills College  
OAKLAND, Calif. 94613

Henry Jacobs  
Box 303  
SAUSALITO, Calif. 94965

Richard Maxfield  
455 Eddy St.  
SAN FRANCISCO, Calif. 94109

### Connecticut

\* Electronic Music Studio  
School of Music  
Yale University  
NEW HAVEN, Conn. 06520

### District of Columbia

\* Electronic Music Laboratory  
School of Music  
The Catholic University of America  
WASHINGTON, D.C. 20017

### Georgia

Richard Robinson  
Atlanta Electronic Music Center  
3065 Brook Drive  
DECATUR, Ga. 30033

### Illinois

Electronic Music Studio  
Music Department  
Southern Illinois University  
CARBONDALE, Ill. 62901

Edward M. Zajda  
3635 S. 59th Court  
CICERO, Ill. 60650

Electrophonics, Inc.  
747 Glenayre Drive  
GLENVIEW, Ill. 60025

\* Electronic Music Studio  
Department of Music  
Bradley University  
PEORIA, Ill. 61606

\* Experimental Music Studio  
School of Music  
University of Illinois  
URBANA, Ill. 61801

### Kentucky

\* Electronic Music Project  
Department of Music History  
University of Louisville  
Belknap Campus  
LOUISVILLE, Ky. 40208

### Louisiana

Electronic Music Studio  
Department of Music  
Newcomb College  
Tulane University  
NEW ORLEANS, La. 70118

Otto Henry  
2114 Milon St.  
NEW ORLEANS, La. 70115

### Massachusetts

Boston Experimental Electronic Music Projects  
23 Tavern Road  
BOSTON, Mass. 02115

\* Electronic Music Studio  
School of Creative Arts  
Brandeis University  
WALTHAM, Mass. 02154

### Michigan

The Cooperative Studio for Electronic Music  
P.O. Box 440  
ANN ARBOR, Mich. 48107

\* Electronic Music Studio  
School of Music  
University of Michigan  
ANN ARBOR, Mich. 48105

The Prime Movers Blues Band Tape Music Workshop  
114 N. Division St.  
ANN ARBOR, Mich. 48108

Electronic Music Laboratory  
Department of Music  
Wayne State University  
DETROIT, Mich. 48202

### Missouri

Electronic Music Laboratory  
School of Music  
Washington University  
ST. LOUIS, Mo. 63130

### New Jersey

\* Music IV Facility  
Department of Music  
Princeton University  
Princeton, N.J. 08540

### New Mexico

Rio Grande Electronic Music Laboratory  
1623 Sigma Chi Road  
ALBUQUERQUE, N. Mex. 87106

### New York

Electronic Music Studio  
Music Department  
State University of New York at Albany  
135 Western Avenue  
ALBANY, N.Y. 12203

\* Burton Kaplan  
The Barlow School  
AMENIA, N.Y. 12501

Electronic Music Division  
Raymond Scott Enterprises, Inc.  
3 Willow Park Center  
Route 110  
FARMINGDALE, N.Y. 11738

USCO  
21 Church St.  
GARNERVILLE, N.Y. 10923

Electronic Music Studio  
Creative Arts Center  
Colgate University  
HAMILTON, N.Y. 13346

Max Brand, Electronic Music Structures  
100-35 204th St.  
HOLLIS, N.Y. 11423

Her-Mar Studios  
19 Crossman Place  
HUNTINGTON, N.Y. 11743

David Behrman  
168 E. 93rd St.  
NEW YORK, N.Y. 10028

Walter Carlos  
410 West End Avenue  
NEW YORK, N.Y. 10024

\* Columbia-Princeton Electronic Music Center  
632 W. 125th St.  
NEW YORK, N.Y. 10027

Abraham H. Frisch  
320 E. 53rd St.  
NEW YORK, N.Y. 10022

Peter Glushonok  
270 Riverside Drive  
NEW YORK, N.Y. 10025

\* Electronic Music Studio  
Intermedia Program  
School of the Arts  
New York University  
144 Bleeker St., Studio #3  
NEW YORK, N.Y. 10012

Max Neuhaus  
210 Fifth Avenue  
NEW YORK, N.Y. 10010

Alwin Nikolais  
185 E. Broadway  
NEW YORK, N.Y. 10002

Steve Reich  
183 Duane St.  
NEW YORK, N.Y. 10013

Garry Sherman  
48 Churchill Drive  
CLIFTON, N.J. 07721 (New Jersey)

Eric Siday  
390 West End Avenue  
NEW YORK, N.Y. 10024

Studio D, Carroll Musical Instrument Studios  
209 W. 48th St.  
NEW YORK, N.Y. 10036

The Theatre of Eternal Music  
P.O. Box 190  
Canal St. Station  
NEW YORK, N.Y. 10013

John Cage and David Tudor  
STONY POINT, N.Y. 10980

Electronic Music Studio  
Department of Music  
Syracuse University  
SYRACUSE, N.Y. 13210

\* Electronic Music Studio  
Independent Electronic Music Center, Inc.  
TRUMANSBURG, N.Y. 14886

### North Carolina

Electronic Music Studio  
School of Music  
University of North Carolina at Greensboro  
GREENSBORO, N.C. 27412

### Ohio

Sound Laboratory  
School of Music  
Ohio State University  
1899 N. College Road  
COLUMBUS, Ohio 43210

### Oregon

\* Electronic Music Studio  
School of Music  
University of Oregon  
EUGENE, Oreg. 97403

### Pennsylvania

\* Electronic Music Center  
Philadelphia Musical Academy  
1617 Spruce St.  
PHILADELPHIA, Pa. 19103

Sound Research Laboratory  
Department of Music  
University of Pennsylvania  
PHILADELPHIA, Pa. 19104

### Tennessee

Electronic Music Studio  
School of Music  
George Peabody College  
NASHVILLE, Tenn. 37203

### Texas

Audiovisual Studio  
P.O. Box 47163  
DALLAS, Tex. 75247

Robert C. Ehle  
2301 Halifax  
CARROLLTON, Tex. 75006

\* Electronic Music Composition Laboratory  
School of Music  
North Texas State University  
DENTON, Tex. 76203

Philip Krumm  
103 Erskine Place  
SAN ANTONIO, Tex. 78201

#### Virginia

Computer Science Center  
Department of Music  
University of Virginia  
CHARLOTTESVILLE, Va. 22901

#### Wisconsin

\* Electronic Composition Studios  
School of Music  
University of Wisconsin  
MADISON, Wis. 53706

#### VENEZUELA

Estudio de Fonología Musical  
Comisión de Estudios Musicales  
Instituto Nacional de Cultura y Bellas Artes  
Apartado de Correos de Sabana Grande No. 12488  
CARACAS

## INDEX OF COMPOSERS / TABLE DES COMPOSITEURS 321

Names are given in the form most frequently used in concert programs. Names beginning with "de", "van", "von", etc. are indexed in the second part of the name (e.g., for van Thienen, see under Thienen).

Nationality is given, rather than place of birth. When two countries are listed (e.g., England-USA), the latter may only be the country of a composer's permanent residence, and does not necessarily indicate a change of nationality. In the case of countries which have been divided since a composer's birth into two independent and opposed political states (e.g., China, Germany), only the present nationality is given: thus Deutschland DDR, and not Deutschland-Deutschland DDR. English and French translations of most countries can be found in the List of Countries; others are:

Arabiya El-Muttahida	English
Bolivia	Egypt (United Arab Republic)
Bulgaria	Bolivia
Cuba	Bulgaria
Eire	Cuba
Perú	Eire
Puerto Rico	Peru
Taehan	Puerto Rico
T'ai-wan	Korea
Viêt-nam	Taiwan (Formosa)
Zhongguo	Vietnam
	China

The year of birth of some composers is frequently published incorrectly, and has been personally corrected by the composer; the most prominent case is that of Egard Varèse, whose year of birth was posthumously discovered to have been 1883, and not 1885.

Numbers refer to pages in the catalog: those in the main part (up to and including p.236) are distinguished from those in the appendices by (/).

This index of composers is divided into two sections:

#### COMPOSERS OF ELECTRONIC MUSIC

##### OTHER REFERENCES (p.327)

The first section contains the names of all composers of electronic music that appear in the column "Composer". When the composer's name is preceded by an asterisk (\*), references to him will also be found in the second section of the index.

The second section includes all indirect references, such as dedications, composers of scores which have been realized electronically by another composer, etc. All references to other composers, living or dead, whether in dedication or in musical quotation, have been indexed; similarly for the contributions of sculptors, engineers, etc., when closely related to that of the composer. Since details of authorship of texts, films, etc. have generally been omitted in the catalog, those names of authors which occur are considered as part of the title of a work, and are not indexed.

Les noms figurent tels qu'ils apparaissent le plus souvent, sur les programmes de concert. L'ordre alphabétique ne tient pas compte des particules telles que "de", "van", "von", etc. (par ex. van Thienen: voir Thienen).

On indique la nationalité du compositeur, plutôt que le lieu de naissance. Lorsque deux pays sont mentionnés (par ex. France-USA), le dernier indique la résidence permanente du compositeur, cela n'impliquant pas forcément un changement de nationalité. Dans le cas des pays ayant été, après la naissance du compositeur, divisés en deux états indépendants (Chine, Allemagne), seule la nationalité actuelle est mentionnée (Deutschland-DDR, et non pas Deutschland-Deutschland DDR).

La plupart des traductions anglaises et françaises des noms de pays figurent déjà dans la liste des pays. Il faut y ajouter encore:

Arabiya El-Muttahida	République Arabe Unie
Bolivia	Bolivie
Bulgaria	Bulgarie
Cuba	Cuba
Eire	Eire
Perú	Pérou
Puerto Rico	Porto-Rico
Taehan	Corée
T'ai-wan	Taiwan (Formose)
Viêt-nam	Vietnam
Zhongguo	Chine

Nous avons tenu à faire vérifier les dates de naissance par les compositeurs eux-mêmes. Les erreurs à ce sujet sont, en effet, très répandues: il suffit de citer le cas d'un compositeur aussi connu que Varèse, né en 1883, et non pas 1885, comme on écrit souvent.

Les chiffres qui suivent chaque nom renvoient aux pages du Répertoire où le compositeur est cité; le cas échéant, les chiffres correspondant à la liste principale sont séparés par (/) de ceux qui renvoient aux pages des annexes.

La table se compose de deux sections:

#### COMPOSITEURS DE MUSIQUE ELECTROACOUSTIQUE

##### AUTRES REFERENCES (p.327)

Dans la première section, on trouvera tous les noms qui, dans les listes, figurent dans la colonne "compositeurs". Les noms précédés d'un astérisque (\*), sont également mentionnés dans la deuxième section de la table.

Celle-ci groupe tous les noms cités à titre indirect: dédicataires, ou auteurs d'une partition dont la réalisation électroacoustique est due à un autre compositeur... auteurs vivants ou morts dont un passage musical est cité dans une oeuvre électroacoustique... Figurent encore dans cette section les noms des sculpteurs, ingénieurs, etc., dont la contribution fait partie intégrante d'une composition musicale. Seuls ont été omis les noms des metteurs en scène et d'auteurs de textes) qui ne figurent dans le catalogue que parce qu'ils sont cités dans le titre d'une oeuvre.

#### COMPOSERS OF ELECTRONIC MUSIC / COMPOSITEURS DE MUSIQUE ELECTROACOUSTIQUE

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